

MUSICAL AMERICA

Vol. XXXV. No. 14 NEW YORK

EDITED BY

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JANUARY 28, 1922

\$3.00 per Year
15 Cents a Copy

MURATORE WILL QUIT CHICAGOANS; FARRAR TO LEAVE THE METROPOLITAN

French Tenor Launches Bombshell Statement in Chicago While Musical New York Is Still Agog Over Geraldine Farrar's Decision to Remain Out of Gatti-Casazza's Company Next Season—Polacco May Also Break with Mary Garden—Muratore Tells of Trouble with Directress—Says Chief Conductor Was Thrust from Room by Angry Artist

WITHIN a single week have come the announcements that two of the best known stars on the American opera horizon, Geraldine Farrar and Lucien Muratore, would not appear next season with the opera companies with which their names have been associated for several years. Miss Farrar, as stated in MUSICAL AMERICA last week, has announced that she would be engaged next season in concert work. The news of Mr. Muratore's decision to quit the Chicago Civic Opera Association marked, according to his own statement, the end of a long series of unpleasant incidents within the ranks of the company directed by Mary Garden, and took the form of a statement that he would not sing with the company next season if Miss Garden acted as directress.

Mr. Muratore arrived in New York several days before the opening of the Chicagoans' season at the Manhattan Opera House, and in a statement given out at his hotel he declared that the affair was not a personal one between him and Miss Garden, although she had created an unpleasant situation by answering him through the columns of the newspapers declaring she could not permit "dictation by foreign artists." He also insisted that the break had nothing to do with Lina Cavalieri, his wife, who was engaged to sing during the season but has not yet appeared with the Chicago Company. Mme. Cavalieri added that it was a matter of indifference to her whether she sang or not and said she had been ill most of the season. The tenor declared the announcement concerned his plans for next season only and would not affect his appearances with the Chicagoans in New York and other cities on tour.

"Miss Garden is a great artist," said the tenor, "and I will sing with her gladly whenever she desires it, but an artist cannot be a directress at the same time. It does not go. Miss Garden is a great artist and a fine comrade, but she cannot be artist and directress in the same company."

According to Mr. Muratore, the first intimation that he would not be numbered among the artists with the Chicago Company next season was made when a high official of the organization, whom he declined to name, called at his apartment and asked concerning his plans.



EDITH MASON

Photo by Van Riel, Buenos Aires

Gifted American Soprano Who in Leading Roles as a Member of Chicago Opera Association This Season Has Come Into Her Own as a Popular Favorite. (See Page 46)

"When I told him my decision," said the tenor, "I had no idea that it would bring about such an uproar. Miss Garden answered me the next day in a letter to the press in which she said she would not permit foreign artists to dictate to her. She added that it was her policy to give American artists a chance and that no artist of value should speak as I had spoken."

"I had no intention of dictating," he continued. "An artist cannot dictate to a director. I had my contract and there was nothing one way or another beyond that."

Then the tenor related a series of incidents leading up to his decision, incidents of which there had been rumors

from time to time and which gave rise to repeated reports that all was not smooth in the ranks of the Chicago Company. Mr. Muratore insisted that the break was not a personal matter between him and Miss Garden and that his decision was brought about by no single incident, but by a series, piling one on top of another.

Treatment of American Artists

"In all my career I have never asked counsel from anyone," he said, "and in this case I acted for myself alone and take all the responsibility. Miss Garden wrapped herself in the American flag

[Continued on page 45]

ARTHUR NIKISCH DIES IN LEIPZIG

As MUSICAL AMERICA went to press, word was received from Milton Diamond of the International Concert Direction, of the sudden death in Leipzig of the eminent conductor Arthur Nikisch. The cable despatch which came from Mr. Nikisch's family gave no details beyond saying that he passed away quietly on the morning of Jan. 24. Mr. Nikisch who last visited the United States in 1912 with the London Symphony, was scheduled for a tour of this country during the coming season.

"SAMSON" BEGINS CHICAGO OPERA'S RIVAL SEASON AT THE MANHATTAN

In First Performance of Final New York Fling, Westerners Draw Eager Throng to Old Hammerstein House—Muratore Presents New Delineation of Biblical Strong Man and Marguerite D'Alvarez Is a Potent "Dalila"—French Bass, Payan, Proves Valuable Acquisition—Polacco Conducts—Ballet a Lively One

IN what repeatedly has been described as the final fling of the Chicago Opera Association's adventures in rivaling the Metropolitan with opera in New York, the Lake Michigan minnesingers began their five weeks' season at the Manhattan Opera House Monday night, Jan. 23, with a stimulating and in many respects individualistic representation of "Samson et Dalila."

The Saint-Saëns opera, which remains the most notable monument of its composer's fame, had not been heard in New York, with a single exception, since Enrico Caruso sang it during the fifth week of last season, soon after his Brooklyn mishap. The Chicagoans brought forth Lucien Muratore to challenge the Caruso tradition, cast the popular Marguerite D'Alvarez as the temptress, Dalila, introduced a sterling new bass in Paul Payan, who sang the Old Hebrew, and with Giorgio Polacco at the orchestral helm, braved comparisons with the representation which was one of the prides of the Broadway temple until its Samson was taken from it.

Monday night's audience, which eventually filled most, if not all, of the seats in the old Hammerstein house, and which included as many standees as could reasonably be accommodated, was woefully slow in arriving. Jams in the lobby have come to be expected at Chicago openings. There always seems to be an eager and belated throng blocking its own ingress. Monday night's latecomers made quite the customary amount of trouble. Lucky the seat holder who was not bobbing up and down to let some one pass at the very moment he was most interested in seeing or hearing what was happening on the stage. For the performance, itself, there was plenty of applause, and the principals were repeatedly before the curtain. Mary Garden, in a box, clapped her hands for Muratore and Polacco, as well as for Mme. D'Alvarez. There were flowers for the contralto and a huge wreath and some palms for the tenor.

As was to have been expected, Muratore dominated the opera from the moment of his first appearance. His Samson differed materially from that of Caruso. To those of longer memories can be left inevitable comparisons to Tammagno and other Samsons of the past.

There was considerable of the fire-eater in Muratore's Samson. Quick of gesture and stride, alert and panther-like of

[Continued on page 45]

Juilliard Foundation Work Delayed Pending Distribution of the Estate

Long Silence on Big Bequest to Music Is Broken as Dr. Noble, Executive Secretary, Makes Statement in Connection with Court Proceedings—Plans are Prepared for Work to Begin When Settlement Is Complete—Music May Benefit to Extent of \$20,000,000

THE Juilliard Musical Foundation cannot begin to function until the estate of the founder is distributed. This statement was made by the executive secretary, Dr. Eugene Allen Noble, last week in connection with proceedings before the Surrogate's Court at Goshen, N. Y. The foundation was incorporated in March, 1920, and organized at a subsequent meeting in April. Since that time its destinies have been in the hands of Dr. Noble, and no announcements of progress toward its designated purpose to aid music students, the Metropolitan Opera Company and to promote the cause of music generally in the United States have been given out. Dr. Noble has now indicated, however, that he has been laying plans for the work, which must wait until the process of distributing the estate is completed. The amount left by Mr. Juilliard for the foundation has been estimated at as high a figure as \$20,000,000.

The matter again came into public notice on Jan. 20, when Elwood C. Smith, Surrogate of Orange County, N. Y., decided that the Foundation was not entitled to share in the \$600,000 income of the Juilliard estate which accumulated between the time of Mr. Juilliard's death and the incorporation of the Foundation. By the same decision the American Museum of Natural History and St. John's Guild, which set up claims as contingent legatees were deprived of a share in the \$600,000.

The section of the will which was tried in a friendly test case provided for the sharing of the accumulated income between Frederick A. Juilliard, a nephew, and the Foundation, but its wording was found to be counter to the law prohibiting illegal accumulations and declared void. The \$600,000 therefore will be divided according to the law among the next of kin, including F. A. Juilliard, a director of the Foundation, and several others.

MUSICIANS SAIL FOR EUROPE

D'Indy, Albert Wolff and Telmanyi Voyage Overseas

Vincent d'Indy, accompanied by his wife, sailed on the Paris on Jan. 19 to return to his orchestra and Schola Cantorum in Paris after several weeks as guest conductor with symphony orchestras in Philadelphia, New York, Chicago and other important cities.

Returning to the Opéra Comique in Paris to act as first conductor for the remainder of the season there, Albert Wolff with Mrs. Wolff sailed on Jan. 21 aboard the Noordam.

Following a short and successful recital tour of this country Emil Telmanyi, Hungarian violinist, sailed during the week after having signed a contract to return for next season. During the spring and early fall, the violinist will play in Holland, England, France and Scandinavian countries.

Ada Sassoli, harpist, was a passenger on the Paris on her way to Bologna, her native city, where she will rest for a time before beginning an Italian tour. After a short tour of Spain she will go to England in the autumn to appear with Dame Melba. She will return to this country for a recital tour next December.

John F. Byrne, a baritone from Cincinnati, sailed on the Paris to spend several weeks abroad before returning for an extensive American recital tour.

Harold Howard Hanson sailed on Jan. 21 to take up his fellowship at the American Academy in Rome.

Jean Gerardy Plans American Tour

Jean Gerardy, the Belgian cellist, will tour the United States during the season of 1922-23 under the exclusive management of the Wolfsohn Musical Bureau.

Pavlowa Ballet Stirs Emporia to "Indignation"

EMPORIA, KAN., Jan. 21.—Since the appearance here of Mme. Anna Pavlowa and her Russian Ballet, considerable discussion has been started by an indignant spectator who, in a letter to a newspaper referred to the performance as a "leg show." Those in favor of the dancers have in reply to this protest pointed out that the entertainment given by Mme. Pavlowa and her company is a form of art, but other writers maintain that the dancers should prefer modesty to art. Earlier this season, many townspeople were excited over the cigarette smoking on the stage during a performance of "Carmen."

OPERA IN ATLANTA

Metropolitan Visit Assured Through Prompt Response to Guarantee Call

ATLANTA, GA., Jan. 23.—The agreement between the directors of the Atlanta Music Festival Association and the Metropolitan Opera Company, announced in MUSICAL AMERICA of Jan. 14, for a season of opera in Atlanta in April, was arrived at as the result of an appeal made by the directors to the public of Atlanta for a guarantee fund. So prompt was the response that the entire sum required is now almost completely subscribed, and more is coming in every day.

No definite contract has yet been drawn up to cover the list of operas and principals, but the Metropolitan Company has submitted a tentative list from which a choice may be made. This list includes "Ernani," "Lorelei," "Navarraise," "The Love of Three Kings,"

Farrar Silent on Withdrawal from Metropolitan; to Go on Concert Tour

Gatti-Casazza, in Statement on Situation, Indicates That Marie Jeritza Has Been Engaged for Four More Years—Intends to Limit Appearances of Principals as Contracts Are Renewed to Give More Variety to Opera Patrons—Several New German Singers Engaged for Next Season

THE announcement that Geraldine Farrar, after sixteen years of success at the Metropolitan, would leave that organization next season to go on a concert tour of the principal cities of the United States, was a topic of vigorous comment in New York during the week. Mme. Farrar's decision came as a complete surprise, but unlike Lucien Muratore who announced his withdrawal from the Chicago Opera Association about the same time, Mme. Farrar denied herself to interviewers and made no statement as to why she had determined to forsake opera for the concert field.

It was rumored, however, that there had been a disagreement between Mme.

"Carmen," "Faust" and "Tosca." If "Navarraise" is given, in all probability it will be combined with "L'Oracolo." "Cavalleria Rusticana" and "Pagliacci" will probably again be given, and "Lohengrin" is also likely.

Among the singers mentioned are Amelita Galli-Curci, Lucrezia Bori, Claudia Muzio, Florence Easton, Jeanne Gordon and Frances Peralta. Marie Jeritza has been vaguely mentioned. The tenors on the tentative list are Beniamino Gigli, Martinelli, Orville Harrold, Mario Chamlee and Salazar. DeLuca, Scotti and Danise are mentioned for baritone rôles, and the basses include Didur, Rothier and Mardones.

When the bill levying a tax of \$2,500 on grand opera was before the Legislature, Col. W. L. Peel and other officials of the association declared if this were passed it would prove a death blow to grand opera in Atlanta, as the season had never been a financial success. The bill was passed, but instead of losing heart the officers of the association entered upon a vigorous campaign, making a strong call for guarantors, to which the public has responded generously.

L. K. S.

THEATER ORGANISTS ELECT NEW OFFICERS

Hammond Chosen President—Society Plans Campaign to Improve Theater Organ Scores

New officers for the year were elected by the Society of Theater Organists, at its recent meeting. Those chosen to office were John Hammond, president; Robert Berentson, vice-president; J. Van Cleft Cooper, recording secretary; Raymond Willever, corresponding secretary, and Sigmund Krumgold, treasurer. Besides the officers, the executive board includes Edward Napier. On the examining board are John Priest, chairman; Edward Napier, Walter Wild, Harold Smith, George Crook; on the organ committee, George Crook, Raymond Willever, Ernest F. Jores, Walter Wild, A. Stanley Douglass. Howard Murphy and Vera Kitchener make up the membership committee, and Frank S. Adams, J. Van Cleft Cooper, Robert Berentson, William Hamilton and George Needham are on the publicity committee.

In a campaign being conducted by the organization, the following letter has been sent out to all publishers:

"The Society of Theater Organists, having as its members thirty organists from all the picture houses of Greater New York, has voted to bring to the attention of the music publishers the inadequacy of the harmonium part sent out with orchestral music. The great num-

TORONTO CAMPAIGN FOR FREE CONCERTS

Business Men Support Move to Extend Music—Recital Programs

TORONTO, CAN., Jan. 23.—A movement to arouse greater interest in music, by the providing of musical entertainment in some of the outlying districts of the city, has been undertaken in Toronto. A start has been made in the St. Clair district, where a series of concerts will be given at which no admission charge will be made. The first of these, on Jan. 19 in the Oakwood Collegiate Hall, was well attended.

The general plan is to initiate a series of programs in the community centers weekly. St. Clair was chosen for the first because it is a compact center of population a long way from the heart of the city where most of the big musical events are staged. As no fees are charged, the expenses of these programs must be kept down to a minimum. Artists are giving their services free, and the hall and orchestra are also secured on a similar basis. The Business Men's Association in the St. Clair district is backing the movement.

The fourth of the series of Tuesday Nine O'clock Concerts by Campbell McInnes was given at Jenkins Galleries on Jan. 17, when the program was illustrative of the romantic period and was appropriately devoted to Schubert's "Winter's Journey" cycle. Mr. McInnes prefaced his recital with explanatory remarks. The accompaniments were well played by Reginald Stewart.

Mrs. Gordon Balfour and Mrs. Roger Priestman, sopranos, and Ferdinand Fillion, violinist, appeared at Jenkins Galleries on Jan. 18 in a musicale arranged by E. Ethel Shepherd.

Dr. A. S. Vogt, director of the Toronto Conservatory; Duncan McKenzie, musical director of the Toronto Public Schools, and Dr. James L. Hughes, spoke optimistically of Canada's musical progress at the close of an interesting demonstration of educational phonograph records by Mae E. Skilling and Ethel McKee at the Toronto Conservatory recently. This is the first of a series of six programs to be given at the Conservatory.

W.J.B.

ber of theaters with large pipe organs creates a much larger demand for organ parts instead of one piano-conductor part and one harmonium part, leaving to the discretion of the organist the selection of what is most needed to fill out the combination in his own theater. . . . The society desires in a personal interview to emphasize the imperative necessity for some new arrangement and will send a representative to confer regarding the above at any time."

Robert Berentson, vice-president, has interviewed a number of publishers and has found them desirous of co-operating with the society.

ALTON CLUB DISBANDS

Career Abruptly Ended When Manager Resigns After Thirty Years' Service

ALTON, ILL., Jan. 20.—After thirty years of service as manager and conductor of the Dominant Ninth Choral Club of this city, Mrs. Cora D. Rohland handed in her resignation on Jan. 16, under orders from her physician. As a result, the club voted to disband immediately. This will prove a distinct loss to this community, for the club has led musical events in Alton, and its annual spring festival has attracted visitors from Illinois and Missouri cities. The club has presented many oratorios, cantatas, and other choral works in the course of its career; and through the efforts of Mrs. Rohland the Chicago, Minneapolis, and St. Louis Symphonies have appeared here in their own concerts and with the chorus. Elgar's "Black Knight" and Liszt's "Thirteenth Psalm" were in rehearsal by the club, but these concerts will of course be canceled.

H. W. C.

Edgar Varèse Weds Mrs. Norton

Edgar Varèse, French composer, was married on Jan. 17 to Louise McCutcheon Norton, according to announcement made by the bride's mother, Mrs. John McCutcheon of Pittsburgh. M. Varèse is director of the International Composers Guild, organized last July to present the works of the modern writers of all nationalities.

In This Issue

Pay Tribute to Rubinstein Club on Thirty-fifth Anniversary, 4, 5, 6
American Premiere of "Snégourotchka" at Metropolitan, . . . 21, 44
Three Conductors Provide Orchestral Fare for New York, . . . 24, 52
Important Debuts Distinguish Manhattan's Concerts, . . . 25, 36, 40
Full Week in Chicago Brings Close of Opera Season, . . . 32, 33, 48

Franz Schubert to be Honored on 125th Anniversary of Birth



Pictures by Courtesy of the Public Library

Portrait of Schubert, with Pictures of Some of the Scenes Which Figure in His History. The House in Which He Was Born on Jan. 31, 1797, in the Parish of Lichtenthal, Outside the City of Vienna, Is Shown on the Upper Left. On the Upper Right Is the Standische Theater in Graz, Where the Composer's Opera "Alfonso und Estrella" was Rehearsed. The House on the Lower Right Is One in Which Schubert Lived in Graz. The Portrait in the Right Center Is That of Johann Michael Vogl, Opera Singer, Schubert's Friend. The Manuscript Shown in the Picture Is Part of the Original Score of the "Erl King"

FRANZ SCHUBERT, greatest of song-writers, and sadly neglected by the world during his lifetime, is to be specially honored in the week beginning on Monday, the 125th anniversary of his birth at Lichtenthal near Vienna.

It was not until almost the last moments of his earthly pilgrimage, when his hands were too feeble to grasp their laurels, that his fellow-men began to realize the genius of Schubert. The crown of laurel, in fact, adorned the brows of the dead composer as he lay in

the coffin—surely a most tragic example of the vanity of human grandeur! The fame which might have kept life in him when he was starving, poured in with irresistible rush as the grave closed over his remains. The breath had hardly left his body when the publishers were en-

gaged in the difficult task of keeping pace with the demand for the works they themselves had scorned so contemptuously, or at most had produced fugitively, after they had beaten the hapless com-

[Continued on page 46]

Many Notables in the Musical and Social Worlds Foregather to Celebrate the Thirty-Fifth Anniversary of the Rubinstein Club of New York



Banquet photo by Drucker & Co. First insert photo by Dupont; middle insert photo by Underwood & Underwood

GRAND BALLROOM OF WALDORF-ASTORIA PRESENTS COLORFUL SIGHT WHEN HUNDREDS OF DINERS CELEBRATE TURNING OF MILESTONE BY VETERAN MUSICAL SOCIETY OF GOTHAM

View of Part of the Large and Notable Company Assembled in Honor of William Rogers Chapman and Mrs. Chapman, Conductor and President, Respectively, of the Well-known Choral Organization, Founded in 1887. The Guests of Honor Are Seen Standing at the Long Table at Upper End of Banquet Room. Inserts, Left to Right, William Rogers Chapman, Founder and Conductor of the Rubinstein Club and Organizer and Conductor for a Quarter-Century of the Maine Music Festivals; Mrs. William Rogers Chapman, President of the Rubinstein Club and Active Sponsor of the Festivals, and John C. Freund, the Editor of MUSICAL AMERICA, Honorary Toastmaster at the Banquet

Glowing Tribute Paid to the Work of the Rubinstein Club at Banquet Marking Thirty-fifth Year of Notable Service

THE Rubinstein Club of New York, one of our oldest and most distinguished musical organizations, of which William R. Chapman is the noted conductor, celebrated its thirty-fifth year of continuous service in the cause of music by a banquet given at the Waldorf-Astoria on the evening of Jan. 17. The grand ballroom was tastefully decorated. Over 700 persons, members of the organization and their guests, occupied the tables. At the upper end of the ballroom sat Mrs. William R. Chapman, the president of the club, surrounded by a notable company of honored guests.

The toastmaster, John C. Freund, first called upon the Rev. George H. Van de Water, rector of the Church of the Beloved Disciple, for the invocation. Mr. Van de Water appeared in the place of Bishop James H. Darlington of Harrisburg, Pa., who was unavoidably prevented from being present.

Tribute to the Editor of "Musical America"

A number of addresses and musical numbers followed the excellent dinner, under the direction of the toastmaster of the evening, John C. Freund, editor of MUSICAL AMERICA, who was introduced by Mrs. Alexander H. Candlish, chairman of the committee, as "the dean of the editors of musical papers, the first to give this country a musical paper in English half a century ago, a man who was contemporaneous with the great rise of musical knowledge and culture in this country and who, as the president of The Musical Alliance, had done notable work in the movement for a National Conservatory of Music and a Ministry of Fine Arts, but more particularly in rousing the people of this country, for which he had traveled many thousands of miles, to the need of a greater appreciation of our own composers, singers, music teachers, though on the merits, and that the time had come to cease the discrimination against them and also to cease considering only that of value in music which had the foreign hallmark."

The artists who participated in the musical numbers were Mme. Luella Meluis, a young and beautiful coloratura soprano, who has recently scored such an emphatic success, and Marie Novello, pianist, and a protégée of the well known teacher, Mme. Clara Novello Davies. During the dinner the Waldorf-Astoria Orchestra played efficiently, while the members of the club joined in the singing of familiar songs. It was after 9 o'clock when the main program of the evening was begun.

At the opening of the exercises, the toastmaster announced that because of the necessity of attending another function, Victor Herbert, the distinguished composer, who was present, would have to leave, and invited the company to listen to him first.

Victor Herbert Praises Work of Mr. and Mrs. Chapman

Mr. Herbert expressed his pleasure at being able to help in the celebration of the occasion, paid a warm tribute to the work of Mr. and Mrs. Chapman, for whom, he said, he had played the 'cello many a time years back. He then made a strong plea that musical artists should be appreciated. "It is regrettable," he said, "that in America appreciation of the musician is not shown to the degree that it is in Europe. If Mr. Chapman had accomplished his work in Great Britain, he would probably have been knighted; in France, he would have been made a member of the Academy and would have been entitled to wear a frock coat with a button, and top hat, while in Italy, he would already be covered with so many medals that you couldn't see his coat."

There was long and hearty applause as Mr. Herbert left the room. The

company was then requested to rise and sing "The Star-Spangled Banner," while the smaller tables were removed and they all gathered around the main table.

Mr. Freund's Address

Mr. Freund said that a number of letters and telegrams had been received but the only one that he would read would be from Henry T. Finck, whom he characterized as a man who had served for over a generation as a musical critic, a man whose articles were always interesting and informing, a man who has had a profound influence on the growth of musical interest and culture in this country. He was the man who, when interviewed on the subject of what the critics of the daily papers needed most, promptly replied: "More sleep."

He then read the letter, in which, while sending congratulations and affectionate greetings, Mr. Finck said that one of the deepest impressions stored in his memory was the hearing of the Hallelujah chorus as sung at Chapman's Festival in the Maine forest.

Among the congratulatory messages received, Mr. Freund said, were greetings from Marcella Sembrich, Gov. Percival P. Baxter of Maine; Agnes Gormley, president of the New York Euphony Society; F. R. Atwood, president of the Bangor Festival Chorus; Lazar S. Samoiloff, conductor; Mrs. Charles J. Braxmar, president of the Bel Canto Musical Society; General and Mrs. Marshall O. Terry, Mary Gabrielle Hanley, Jean B. Paige, the National Concert Direction and John Philip Sousa.

Mr. Freund, referring to Mrs. Candlish's statement that he had presented this country with its first musical paper in English in 1871, gave some interesting reminiscences of his early struggles and contrasted the musical situation in New York City then with what it is today. He told a number of humorous stories to illustrate the point. Half a century ago, he said, there were few symphony orchestras. There were no community choruses, for which no doubt some of the critics would say: "Thank God!"

He told a story to illustrate the difference between the situation as regards opera as it was then and as it is now, when there is a million and a quarter advance sale before the doors of the Metropolitan are opened. He declared that we give better Italian opera, better French opera and better German opera than they do in Europe. Why shouldn't we? We have their most noted impresario, their best conductors, their best scenic artists, their best chorus and stage managers, their best singers, and there was one thing in connection with the Metropolitan which is never alluded to and that is that it has the finest orchestra, one that is unrivaled.

He contrasted the difference in musical criticism then and to-day when every daily paper has an experienced and conscientious critic with able assistants. Even the country papers have people who write understandingly about music. He spoke also of the arduous nature of the critic's work.

He referred to our musical industries which scarcely existed a century ago. To-day we not only produce the largest number of instruments, from small ones to grand pianos, but the finest in quality—the greatest foreign artists prefer to play the American concert grand.

Then Mr. Freund said that the time had come for us to declare our musical and artistic independence in the sense that while we will gladly welcome all those of talent who come to us from abroad, this should not hinder us from recognizing our own talent, on the merits. It was natural that during the formative period of the country, we had

to look to Europe for our art, our music, our music teachers, but now the time had come, thanks to the splendid talents that came to us from the other side, many of whom have long passed out, when we have reached the point where we can stand on our own feet, that we should not be obsessed with a craze for everybody foreign and only accept talent if it has the foreign hallmark.

Now, said Mr. Freund, we are going to assert ourselves in all the great cultural influences. The spirit of democracy triumphant which has permeated our political, our business and home life is going to manifest itself in our music, especially as we have discovered that music has a larger field than to minister to the educated and cultured few, that it can help still the unrest of labor, that it can brighten and broaden the minds of children, that it can soothe the sick and, above all, that it can inspire humanity with the sense of a common brotherhood.

We Americans are going to lead the world in music, in drama, in the arts, just as we already lead the world in industry, commerce, invention and in our wonderful American women, who besides rearing a family, find time for public and philanthropic work.

"Power has passed from the old world to the new," said Mr. Freund, "as is witnessed in the conference at Washington. We are to-day pleading for at least partial disarmament. We are pleading for a League of Nations to prevent war in the future."

"Led by the women who, through the agonies of the ages, have bred out a wondrous idealism, we shall fulfill our destiny to lead humanity to a higher, nobler and, above all, saner life!"

During his address there was continued applause and much laughter at the humorous stories that he told.

What Conductor Chapman Said

In introducing the conductor of the Club, William R. Chapman, Mr. Freund said that for thirty-five years Mr. Chapman had never missed conducting a concert of the Rubinstein chorus. When it was considered that a large part of his time he spent in Maine and how he had to come through all weathers to do his duty in New York, one could have some realization of what this involved.

He then told how some years ago he met Mr. Chapman in Maine and had been landed by him in a snow drift. He also recalled the day when Chapman had called upon him and informed him that he intended to start a female chorus. At that time there were no skyscrapers, no subways, no elevated railroads.

As for his work at the Maine Festivals, Mr. Freund said that when the history of music came to be written, Mr. Chapman deserved a large and honored place. What it meant when he was out throughout the winters organizing in the towns and villages throughout the state the little choruses that he finally assembled for the festivals, could scarcely be realized. Mr. Chapman had accomplished a work which will be to his lasting credit and honor.

Mr. Chapman on rising was greeted by prolonged applause. He said that he well remembered the discouraging work it was for him to organize the first ladies' club in this city to give subscription concerts. He had named the club after the great pianist and composer. His vision of the future for such a club was not far from right after all, even though some of the critics had said at the time he started that a ladies' chorus had no mission to perform.

It was no easy matter to interest good singers and make them join a chorus, but he was so fortunate as to interest great soloists like Annie Louise Cary Raymond, Marie Bissell, Alice Stoddard,

Emily Lawler-Bridges, Sarah Baron Anderson, Emily Winant, and a score of other artists who, when brought together, made the most wonderful ensemble ever heard in New York. One critic wrote: "Anton Seidl or Theodore Thomas would give a finger for such a chorus."

He well remembered the first concert in Chickering Hall, when the late Frank Chickering took him by the hand and said: "You have done something tonight, Chapman, that will live for years to come."

It was no easy matter, the first ten years, to keep up the interest and with the Musurgia, Apollo, Metropolitan Musical Society and seven other organizations, and two church positions as choirmaster and organist, he found his hands full. His choruses had assisted in all the great musical affairs of the Philharmonic Society, with Mr. Thomas and Mr. Seidl, taking part in Beethoven's Ninth Symphony no less than eight times, the Faust Symphony of Liszt, and many other works. Anton Seidl and he had planned a fine series of festivals, but the sudden death of the great conductor changed all the plans. Mme. Nordica then asked him to go to Maine and the record of twenty-five years just closed with the Maine Music Festivals would, he hoped, be his monument. Buildings had been erected there for the festivals, 20,000 singers had been enrolled in thirty-six towns and cities throughout Maine during the past twenty-five years and 300 concerts had been given with the greatest soloists in the world, with orchestra and chorus.

For eight years he had also conducted in three other New England states. To accomplish this he traveled a million on railroads.

The success of continuing, carrying on and maintaining the high standard for the financial and social part he said was due to that wonderful lady, the beloved president, Mrs. William R. Chapman, his wife, who was at his back in all his various undertakings through the thirty-five years.

He specially desired to thank Mrs. Alexander Candlish, Mrs. William H. H. Amerman, Helen Barrett, Mrs. Charles G. Braxmar, Mrs. Walter Gray Crump, Mrs. Henry H. Forbes, Mrs. Jesse W. Hedden, Mrs. Emma F. Patterson, Mrs. Gustave Gordon Schick, Mrs. John Hudson Storer, Mrs. Marshall O. Terry, Mrs. Charles F. Terhune; Mrs. Anna S. Wilson, his assistant conductor; Mrs. Kavanagh, his accompanist; Alice M. Shaw, and his old friend, Louis R. Dressler, who has been the organist for the club during the entire thirty-five years. He desired to give a special vote of thanks to the secretary and treasurer, Mary Jordan Baker.

He then referred in touching terms to Hans Kronold, the 'cellist, who was to have played that night, but who had departed. Kronold was one of the first soloists of the Rubinstein, where he had appeared many times.

The personnel of the club had changed much during this long period of years. Many of the beautiful voices had been forever hushed.

Mr. Chapman humorously referred to the qualifications of a conductor which he said were that the conductor of a woman's chorus must be of a moderate, even disposition; he must never get excited; he must never speak loud at rehearsal; he must always be satisfied with his surroundings, as to light, heat and air, must never show any temper; he must always praise the chorus the more they sing out of tune and always have a cheery word and an encouraging smile. He said it was because he had measured up to these requirements that he had been able to hold the chorus together so many years. He referred to the fact that the Rubinstein had sung over 600 compositions during the term of his conductorship.

In conclusion, he said he desired to specially thank the toastmaster and wondered if Mr. Freund thought he would be presiding at a Rubinstein banquet when he called at his office thirty-five years ago. He remembered how Mr. Freund had encouraged him and told him to go ahead with it, that he would help, "and that," said Mr. Chapman, "is just what John C. Freund has done with his

History of New York Club Is Retold at Anniversary Banquet to Founders

[Continued from page 5]

musical paper all during his wonderful career. He has helped the American musician as well as others and never asked a dollar for it." This statement provoked applause.

In conclusion, Mr. Chapman asked: "Who will be the millionaire to endow a great choral society that would be on the par with our orchestras, such as the Metropolitan Musical Society was, that he organized and conducted for eight years, giving their concerts at the Metropolitan Opera House?"

He thanked the members of the Rubinstein and the guests present for a wonderful night, a night that would ever live in the memories of his good wife and of himself as one of the most beautiful occasions in their lives.

Mr. Chapman was greeted with round after round of applause as he took his seat.

Luella Meluis Wins Applause

The toastmaster then announced that they would have the pleasure of listening to Mme. Luella Meluis, a charming and talented artist, an American, who was also, as they would soon see for themselves, a very beautiful woman.

Mme. Meluis was accorded a generous reception. She gave an aria from Mozart's "Enlevement au Sérail," with fascinating vocal skill. Her tones were clear. She showed fine schooling as one had reason to expect in a pupil of the great Jean de Reszké. As an encore she presented the "Swiss Echo Song" of Thrane. When later on in the program she appeared a second time, she presented Cimara's "Fiocca la Neve" and the "Serenade" of Richard Strauss, the last number in English.

As she left the stage, she turned to Mr. and Mrs. Chapman and expressed her pleasure at having been present upon so memorable an occasion.

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The Rubinstein Club of To-day

Mrs. Alexander Candlish was introduced by the toastmaster as "a most worthy and charming representative of those devoted women who through all the varying experiences and problems with which such an organization is faced have stood by the founders with unvarying devotion and loyalty." He said Mrs. Candlish would speak on "The Rubinstein Club of To-day."

Mrs. Candlish, who has a commanding presence, a very fine and musical voice, which she uses to great advantage, soon had the audience laughing at her witty sallies. She paid a most graceful tribute to the ability and accomplishments of the conductor, Mr. Chapman, and told many amusing anecdotes connected with the history of the organization and its work. At the conclusion of her speech, Mrs. Candlish presented the conductor and Mrs. Chapman with a purse of gold, which was the gift of a number of musician friends of the distinguished pair. In making the presentation, Mrs. Candlish said, "They have made the melody of life fuller for all music lovers who have come within their influence during all these delightful and productive years." At the same time, presentation was made of a monster basket of flowers, the gift of the Musicians' Club. Both Conductor Chapman and Mrs. Chapman expressed their sincere thanks.

Address of Mrs. William R. Chapman

The toastmaster introduced the president of the club, Mrs. William R. Chapman, as the next speaker. He referred to her as "that most indefatigable, tactful, public spirited and irrepressible woman, who as the head of this organization has made for herself an imperishable name, who is known throughout the United States by her wise, her gentle, her most unassuming and modest leadership and thus she has not only won but maintained the friendship and good will of all the members of this very notable musical organization."

Every now and then, said Mr. Freund, through the long years, he would get a glimpse of her untiring activities, of her wonderful enterprise, how she was ever devising new plans to keep up the interest of the members, how it was through her that not only great artists came to be appreciated but young and unknown talent got its first chance. The record of the artists whom the Rubinstein has helped was a long and distinguished one.

How many of those present knew that it was before the Rubinstein Club that the noted prima donna, the great Nordica of the Metropolitan, sang for the last time before she went out on a world tour which ended in her death, the result of a disastrous shipwreck.

He then asked the audience to rise in honor of Mrs. Chapman, a splendid woman who for thirty-five years had devoted her whole strength to the interests of the club.

Speaking of the joys as well as cares which thirty-five years of presidency of the organization had brought, Mrs. Chapman said that if she were given the opportunity to live these years over, she would do so in the very same way. It was because of the true friends that she had been enabled to make that the labor had been worth while. She loved the work and she had full faith in the wonderful power of music. She herself could not live without it. Her effort in behalf of the Rubinstein Club had been delightful because of the love which had come to her from every member of the chorus. She expressed her thanks to those who had made the evening possible. In expressing grief for the number of loyal associates in the cause of music who have passed away, Mrs. Chapman also referred to the late Hans Kronold. "His cello is silent," she said, "but his soul still speaks to us." At the conclusion of her most sympathetic, interesting and earnest talk, she was rewarded with long, continued and enthusiastic applause.

Marie Novello Plays

Mrs. Chapman then called upon Marie Novello, the pianist, who with Mme. Novello-Davies, were among the honor guests, to play a piano number. The youthful Welsh artist, who has just come to this country, interpreted a Chopin Fantasia with much felicity of nuance and vigor of interpretation. She was warmly applauded at the close. She in-

deed deserved all the applause she received as the piano that she used was in pretty poor condition, something which is very trying, especially to a young artist.

The History of the Club

Next on the program was Mrs. Louis E. Manley, the historian of the club, whom Mr. Freund introduced in a few appreciative words and said that possibly she could tell those present how on earth the club did as much as it did with such modest dues as the members had to pay.

Mrs. Manley told a very interesting story of how the organization had been sponsored at the start by the distinguished contralto, Annie Louise Carey, who had become one of its members. She also spoke of the concerts that had been given in old Chickering Hall, then the favorite auditorium for concerts in New York. She told how the club came to get its name, because the conductor Mr. Chapman, had such admiration for Anton Rubinstein, whom he had heard as a boy when the former had made a concert tour of America. She also gave a long list of many notable personages who had appeared as soloists or had sponsored the organization. Mrs. Manley was generously applauded.

The Club's Philanthropies

The last speaker introduced by the toastmaster was Mary Jordan Baker, secretary and treasurer of the club. Mr. Freund introduced her by saying that Miss Baker would tell those present, especially those who were not members of the club of what it had done not only for artists, musicians, but to help those in distress; of the special fund for charity,

how the Rubinstein had also helped some of its own members in distress, and what it did for the soldiers who went to the war.

Miss Baker in a very interesting manner told of the scholarships in piano and in voice which the organization is now maintaining and of the gifts to several hundred poor children which were purchased at Christmas time from a fund of the club, of how the officers of the club had gone among the poor and helped them. At the end of her too brief address, the little lady was rewarded with long continued applause.

The program ended with a benediction by the Rev. B. Talbot Rogers, Dean of the Cathedral of Fon du Lac, Quebec. Before the dinner Mr. and Mrs. Chapman held a reception. After the various addresses, dancing followed, which was opened with a grand march led by Mr. and Mrs. Chapman and the guests of honor, the entire floor of the hotel having been taken for the evening.

Among the honored guests were: Mr. and Mrs. W. H. H. Ammerman, Mary Jordan Baker, Helen Barrett, Mrs. Charles G. Braxmar, Mr. and Mrs. Alexander H. Candlish, Mrs. Alfred W. Cochran, Mrs. Walter Gray Crump, Mme. Clara Novello-Davies, Louis K. Dressler, Mr. and Mrs. John C. Freund, John M. Fulton, Mrs. Jesse W. Hedden, Victor Herbert, Mrs. Louis E. Manley, W. F. Meluish, Jr., Mme. Luella Meluis, Marie Novello, Mrs. Emma Peyton Patterson, Dr. and Mrs. Eugene H. Porter, the Rev. Dean B. Talbot Rogers, Mrs. Gustav Gordon Schick, Mrs. John Hudson Storer, Mrs. Charles F. Terhune, the Rev. George H. Van de Water, Anna S. Wilson. R. M. KNERR.

Hasselmans Here to Relieve Albert Wolff at the Metropolitan



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Louis Hasselmans, Who Has Come from Paris to Conduct French Opera at the Metropolitan

Louis Hasselmans, conductor from the Paris Opéra Comique and known in America through his work with the Chicago Opera Association, arrived in New York recently to conduct the French repertoire of the Metropolitan Opera Company. He brought with him news of the great success in Paris of "Dame Libellule," the ballet composed by Blair Fairchild, an American resident of Paris, and given a recent production at the Opéra Comique. At the Metropolitan, Mr. Hasselmans will take the place of Albert Wolff who returned to Paris on Jan. 21 under his contract to conduct at the Opéra Comique for the remainder of the season there.

The Fairchild ballet, said Mr. Hasselmans, has a charming and scholarly score and was magnificently mounted by Albert Carré, director of the Opéra Comique. It has proved highly popular and has won wide acclaim. It shares the evening with Hué's new opera "In the Shadow of the Cathedral," which, Mr. Hasselmans said, has won a substantial place among French operas. During November and December, Mr. Hasselmans conducted twenty-three performances a month in Paris.

Clara Butt Bids New Zealand Farewell

A cable just received by the International Concert Direction from Lionel

Powell, manager of Dame Clara Butt and Kennerley Rumford, who will start their American tour at Vancouver, B. C., on Feb. 7, states that at their farewell concert at Auckland, New Zealand, 1000 persons were turned away from the doors. Dame Butt and Mr. Rumford will be assisted on their tour by Melsa, a Polish violinist, and Grace Torrens, accompanist. The first part of the tour will take the party through Canada, from coast to coast. Several concerts in the United States will follow. Dame Butt, Mr. Rumford and their associates will make the trip in a private car, completely equipped, even to a private cuisine.

D'Alvarez to Sing with Baltimore Opera Forces

BALTIMORE, Jan. 8.—Following her successful appearance here as soloist with the New York Symphony, Marguerite D'Alvarez has been engaged to sing *Dalila* in a performance of "Samson et Dalila" to be given here by the National Opera Association, at the Lyric Theater, on Feb. 20. Edouard Albion of Washington will conduct the performances. The chorus, orchestra and ballet will be recruited from local talent, and the leading rôles will be sung by members of the Metropolitan and Chicago Opera Associations. Mme. D'Alvarez is also scheduled to give a recital on Jan. 27 at the Peabody Conservatory and to appear on April 5 as soloist at the Lyric with the Philadelphia Orchestra, conducted by Leopold Stokowski.

Miss Macbeth Opens Baton Rouge Series

BATON ROUGE, LA., Jan. 14.—The opening event of the Baton Rouge concert series was given on the evening of Jan. 9 by Florence Macbeth, coloratura soprano of the Chicago Opera Association, with the assistance of George Roberts, pianist. Mr. Roberts not only supported the singer ably in her numbers but played a group of solos as well. Faculty marked Miss Macbeth's delivery of such florid numbers as the Norwegian echo song, "Kum Kyra," by Thrane, and the Polonaise from "Mignon." In broader style was the opening aria, Handel's "What's Sweeter Than a New-Blown Rose."

Chamlee Sued for Breach of Contract

Antonio Bagarozzy, concert manager, has filed suit in the Supreme Court of New York against Mario Chamlee, tenor of the Metropolitan Opera Company for \$250,000, charging breach of contract. Mr. Bagarozzy alleged in his petition the failure of Mr. Chamlee to go through with a concert tour. The tenor was served with papers in the suit as he was leaving his New York apartment on Jan. 19 to sing in "The Barber of Seville."



Dear MUSICAL AMERICA:

Before I endeavor to tell you something of the inside politics in the Chicago and Metropolitan Opera companies, which are just now occupying a good deal of attention, let me take up something that I consider of even greater importance, and that is the attitude of the critics in New York to newcomers from abroad or to débutantes in this country.

Every now and then I have been asked by those who were about to appear or by their managers what I considered to be the best means to introduce them to the public through the press in the way of advance notices.

The position which I took I stated, was the result of many years of experience. My judgment was to the effect that it was exceedingly unwise to fill the press with advance notices, propaganda, all of which tended to excite public expectation unduly, so that even good talent might not come up to what had been anticipated. Furthermore, such propaganda was apt rather to antagonize the critics as being in the nature of an effort to forestall their judgment. For that reason, I said that the best policy was to have as little preliminary announcement as possible but to see to it that the most favorable opportunity for the artist was secured, which meant appearance with one of our first class orchestras, if possible, in one of the recognized auditoriums, and then let it go at that. For, said I, the critics who are more or less, from the very nature of their occupation, inclined to be blasé, suspicious of all newcomers, when they hear something that is far beyond what they had expected, will surely do that talent justice and certainly would write more kindly than if they had been led to expect the phenomenal.

To illustrate my point, I instanced a number of artists who had not received perhaps what was due them owing to the excessive publicity which had been given them in advance of their appearance. The critics, I said, may be absolutely relied upon to review a performance on its merit if it is left to them, and no attempt is made to favorably influence them in advance.

The soundness of my judgment can be seen in the unanimous praise accorded Myra Hess, a young English woman, who gave a piano recital recently at Aeolian Hall. In fact, while praising the lady in the highest possible way, Richard Aldrich, the veteran critic of the *Times*, expressly referred to the fact that her achievement gave all the more pleasure because it was unexpected and had had no preliminary heralding.

The critics were of one mind and devoted considerable space to reviews of the recital. Aldrich said that Miss Hess is a true interpreter, makes her interpretations deeply engrossing through their vitality, their fineness and subtle qualities, their intensity and glowing warmth. Henderson of the *Herald* said that she proved to be a player of great talent and worthy of admiration. Krehbiel in the *Tribune* said that England had sent us a pianist of high skill, combining beauty of thought and expression. Maurice Halpern in the *Staats-Zeitung*, whom I regard as one of the best informed of all the critics, was loud in her praise and

said that she won a success which was flattering and well deserved.

Several of the critics stated that the audience was not as large as it should have been if the merit of the performance were considered.

Now, what will be the result?

With such an indorsement, Miss Hess is going to have ever-increasing audiences and as she wins her way in the favor of music lovers, she will in a very short period become one of our standard attractions. Then with the enthusiastic indorsement of New York, followed no doubt by equal enthusiasm in other large cities, she has before her an assured future in America with all the reward, artistically and financially, which she had hoped for and which she so thoroughly deserves.

* * *

As an instance where, owing to preliminary advance announcements and unfavorable conditions, a really sincere and worthy artist does not get full justice is afforded by the recent violin recital given by Leon Sametini, an artist who won his spurs long ago abroad and here and who for some years has been connected with the Chicago Musical College.

Some of the critics did not notice his recital. A few wrote kindly and complimentary notices. A few were somewhat unfavorable. What was the trouble?

Poor Mr. Sametini had the misfortune to play at the Town Hall on Jan. 11, one of the worst nights we have known this winter and what rain and snow can do to a string instrument only those who have to play on one can tell you. The good man did the best he could under the circumstances and that he did as well as he did is proof of his resourcefulness as well as of his musicianship. Some artists that I know would have positively refused to play under the conditions. However, Sametini persevered and it is to his credit that he got through as well as he did.

* * *

The announcement that Geraldine Farrar would quit the Metropolitan and undertake a concert tour, did not come as a surprise to those who like myself have been in close touch with matters operatic.

In order to understand the situation, we must go back to the later days of Caruso, at the time when our little, impulsive prima donna was next to him in popularity as an artist and only second to him as what is known as a "box office attraction." When the great tenor passed out, Mme. Farrar's friends generally expected, and perhaps she herself, that she would be the reigning attraction, but the public mind seemed to be concentrated upon Caruso's possible successor and thus the young tenors of the opera, Gigli and Martinelli, received a great deal of attention, though they were among the first to decry any attempt to place them in the shoes of the great artist.

Then there came a period when the critics found some fault with Mme. Farrar's singing—in fact, they had begun to criticize her some time before that, though later they admitted as they have done ever since that she is singing more artistically, more beautifully than ever. Then came Galli-Curci to the Metropolitan and absorbed public attention.

The next factor of importance to detract from Farrar's prominence was the sudden, phenomenal success of Chaliapine, over whom both critics and public raved, though when he came to us before, sixteen years ago, his talent was not recognized and he sang to poor houses, though his voice was in far better condition than it is to-day, as even his friends must admit.

Right on the heels of this, appeared Jeritza, whom the Metropolitan management, at the cabled suggestion of Otto H. Kahn then in Europe, endeavored to get seven years ago owing to her great popularity and success in Vienna. She had been unable to come owing to the war. Jeritza's startling triumph at her début, followed up as it was immediately by equally great successes in "Tosca," "Cavalleria," "Walküre," and her published announcement that she would appear in another of Mme. Farrar's great rôles, namely "Butterfly," complicated the situation by making comparison between her and Mme. Farrar inevitable.

Let me do la Geraldine the justice to say that I don't think she was jealous, but I do think she was hurt when she saw so many of her followers, especially the younger women, whose good will and support it had taken her fifteen years to win, the "Gerryflappers," as they had come to be known, suddenly deserting her banner, acclaiming the newcomer and crowding to hear her performances. As one of the critics noticed at some of the

last Farrar performances, there were empty seats. If I remember rightly, this was specially noticed at a performance of "Carmen."

That our talented American prima donna has been under a great strain owing to her differences with her husband Tellegen is natural. During all this period, various astute managers have been at la Geraldine to undertake a concert tour. They referred to her phenomenal success whenever she toured in concert and used the very strong argument that she would make double the money she was making at the Metropolitan, where her fee was \$1,800 a performance.

Of course she would have to be careful as to whether it was wise to visit certain Southern cities, especially Atlanta where it seems she horrified the good ladies when, under Colonel Pell's advice, she went the limit in "Zaza."

The climax, however, was reached when Gatti, as her contract is about to expire, offered her only a two and a half months' engagement for next season at the very time that she knew that he had engaged Jeritza for four years with fifty appearances each season. That settled it. It was reported that Otto H. Kahn and his board of directors were back of Jeritza. Can you wonder that the little lady yielded to the voice of the manager who said: "Get out. Come with me. No wearisome rehearsals. The public through the country will acclaim you and instead of making seventy-five thousand dollars a season, you will make a couple of hundred thousand."

Then if la Geraldine wanted some operatic appearances she knew that her old friend, Antonio Scotti, ever ready to come to the aid of operatic ladies in distress, would be only too happy to engage her for his spring tour, especially as when she was with him in California in the fall she sang to sold-out houses.

* * *

Personally, I do not believe Mme. Farrar will ever go back to the Metropolitan. She has done her work faithfully and conscientiously, she has served her time and like others, must give way to new blood, new faces, new talent, as we all have to do, but she will be long remembered for her wonderful vitality, her great personal charm and the really fine, artistic work she has done year after year, rarely if ever failing her public.

That is about the story and if you ask me, I would tell you that to do Gatti justice, he has unquestionably been preparing for a situation which he knew was inevitable. There is no impresario that I have ever known—and I have known many—who is more considerate of his artists, more anxious to be just to them, but at the same time we must never forget that Gatti's first duty is not to his artists but to his public. It is the public that he has to consider. It is the public whose interest he must maintain and all consideration must yield to that.

* * *

Out in the lobby, during a performance of "Boris" I came upon William Thorner. Thorner, you know, is the man who forced the late Cleofonte Campanini to hear Galli-Curci and give her a couple of appearances. What followed we all know. Madame had come to this country after some fair success in Europe and gone through South America, where she was greatly appreciated. She had returned to New York, waiting for Gatti. Somehow they missed connection, so she went, with Thorner, to Chicago.

Thorner, who is one of the most experienced and able operatic coaches as well as manager, is also responsible for getting Ponselle into the Metropolitan, where she is growing in favor all the time.

I said something apropos of the difference between Chaliapine's reception sixteen years ago when nobody gave him much attention, and the tremendous welcome given him now.

Said Thorner: "Do you realize that the audiences at the Metropolitan have grown in intelligence and knowledge and are far more appreciative and have higher standards than they used to have? Continued attendance at the opera, the writings of the critics, the work of the musical press, have all contributed to this end, so that the attitude of the audiences to-day is very different from what it was some years ago, and that is one of the principal reasons that Chaliapine draws the crowded houses that he does even in an opera where he has comparatively little to sing, but where his wonderful art carries all before it." In "Boris" the incomparable Matzenauer appears in a love scene with the tenor. Now there is no more majestic, magni-

Viafora's Pen Studies



November to April is the Heyday of the Tenor in New York, the Jynx and the Larynx Permitting. While His Confrères Have Been Nursing Colds and Sore Throats, Aureliano Pertile Has Been Singing His Own Rôles and Some of Theirs Besides, Thus Making Hay While the Wintry Winds Do Blow. Viafora Here Has Sketched the Lineaments of This Ever-Ready and Resourceful Addition to Gatti-Casazza's high-C's Armament

ficient, magnetic personality on the operatic stage than Matzenauer, but she is very tall and if the tenor be small or even of medium height, the lady has to meet the issue by giving an operatic version of "She stoops to conquer."

One of the subjects that have come up of late in musical circles in connection with the opera has been the question of the conductors at the Metropolitan. Max Smith of the *American* said not long ago that Gatti's main trouble was, in his opinion, that none of his conductors were of the first rank. We cannot always have Toscaninis and Polaccos. Why should we then be unjust to men of talent who perhaps may not measure up to those two great ones, but at the same time are deserving of appreciation and certainly of encouragement.

I notice that the press does not do justice to one of them, namely Papi, in the notices. He is dismissed laconically with the words: "Mr. Papi conducted." How he did it is left to your imagination.

At the recent performance of "Boris" with the great Chaliapine, I had to fight my way through a mob of Russians that I considered were Bolsheviks and anarchists, because they wouldn't make way for the lady who was with me. It seemed that though the opera dragged somewhat Papi was not particularly appreciated. In fact, when Papi appears, you get a chance to locate the claque for nobody else applauds him. You find out that the claque is divided into two sections. If you face the stage, you find one branch of the claque in the upper gallery to the left and the other located among the standees to the right near the stage. That is where the big hands are.

* * *

If Papi may be open to criticism with regard to his conducting of "Boris," we should remember that this was wished on him. He is not in sympathy with that work I feel assured. However, he carried the "Ernani" performance through in good shape, which reminds me before I forget it, of the fine singing of Martinelli in the title rôle and how wonderfully he has improved since he has come to us. He now sings with more confidence; he phrases better; his diction is better, and he deserves all his growing popularity.

As for Danise in the rôle of *Don Carlos*, I think we may say his future is assured not only at the Metropolitan but later on in concert, where he will probably take Amato's place in general popularity. Rosa Ponselle in that performance showed how she is growing and improving. To me one of the best features of the evening was the wonderful acting and singing of Mardones, the Spanish bass. What a fine and gracious presence! What a splendid illustration of *bel canto*! Reminded me a good deal, in the ease with which he sings, of the great Pol Plançon. To me the singing

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

of Mardones is a delight—but to return to our conductors.

You know poor Gatti's life when Toscanini and Polacco were there, and let us not forget dear Alfred Hertz, was a succession of explosions. Polacco was not jealous of Toscanini, but the trouble was caused because Toscanini wanted to run the whole show to the exclusion of Polacco and certainly to the exclusion of poor Hertz, into whose domain he ruthlessly ventured, and so rather hurt his reputation when he insisted on conducting the "Meistersinger," which he did not understand.

However, what Gatti went through between the three of them at the time, evidently determined him to follow the policy which he has put in force ever since. He made up his mind he was going to have no more "prima donna" conductors. His aim has been to build up a staff of efficient *chefs-d'orchestre*, all of about equal merit, who could be depended on for good performances. The result is that there is peace in the family and furthermore Gatti is master in his own house, which he wasn't when Toscanini was there. Let me breathe a secret not generally known. Gatti hasn't had to stand on the stage wearing a mask while Toscanini exploded with vituperation and profanity in seven different languages. Gatti has escaped that much anyhow under the present system.

As I told you, Papi should not be severely criticized for his conducting of "Boris," for the reason that he is out of his element in Russian music and I think he realizes it. You know that he was first an assistant conductor at the Metropolitan, a position which means much labor at rehearsals and small recognition, but he did such good work that he was promoted to a place among the regular conductors. At that time his promotion was considered well deserved. When he has to handle the old Italian operas like "Lucia," "Barber of Seville" and "Trovatore" he is all right. He makes good. And let us not forget in any criticism of Papi that the singers praise his work. He does not overwhelm them, but enables them to take such liberties as they desire in their individual treatment of the display arias, something which Toscanini never would permit.

* * *

"Boris," you know, has had four conductors. Toscanini conducted it in the first flush of its success. Polacco then took it up and gave nearly as fine a reading as Toscanini. Then it was assigned to Pierre Monteux, now the conductor of the Boston Symphony. Though Monteux conducted another Russian opera, Rimsky-Korsakoff's "Le Coq d'Or," better than anyone else, "Boris" sagged under his baton, so that the production declined before Papi got hold of it. When Monteux left, the Moussorgsky music-drama again was in need of a conductor. Artur Bodanzky, who might have been the logical man, was overburdened with other work. Moranzoni had the world premiere of the Puccini Triptych on his hands, while Albert Wolff had not yet come to the Metropolitan. So Papi seemed to be the one available conductor for it, and as the work was no longer a new one, perhaps the question of who conducted it did not assume as large importance with Gatti as it does with those enthusiasts whose sun seems to rise and set with "Boris."

So poor Papi had to meet the critical hammerings for several seasons because he is miscast. Try as he will, he cannot get under the skin of "Boris." He misses many of the stinging effects which Toscanini and Polacco found.

At the same time, let me take the opportunity to say that having listened to "Boris" several times, I have come to the conclusion that part of the opera should be named "Bored" and only part of it "Boris." Unless the conductor is exceptional and can find some things in it which no other man can find and if you have not such an artist as Chaliapine to interpret the rôle, the opera bores you unmercifully.

* * *

Now with regard to the general charge that the conductors at the Metropolitan are not up to the mark.

Artur Bodanzky is the best musician of them all and is the only one who can lead, as he has shown, a symphony orchestra with success. Bodanzky in high ideals, in taste and in energy, can rank

with any of his predecessors. He conducts old music especially well, also the music of the French "grand manner" composers, such scores as Meyerbeer's "Prophète" or Halévy's "La Juive." For his Wagner readings, he is both praised and criticized. He has a great deal of nervous energy. His beat reflects this. It is sharp and precise, but it lacks weight. Aside from matters of *tempi* and emphasis, it is this that is his chief weakness as a conductor of the Bayreuth master's scores. His climaxes have fire and intensity but they lack sweep and power. Instead of swinging a sledgehammer, as one expects in the more brutal moments of the Wagner scores, one feels that he is hitting fiercely and hard—with a tack hammer. However, Bodanzky is a fine musician and a conductor with such evident merit that in spite of this lack of Teutonic force, he must be accorded a place well to the fore among the noted opera conductors of today.

Now we come to take up another of Gatti's conductors, Roberto Moranzoni, who has grown greatly since he came to the Metropolitan, after he had been chief conductor of the Boston Opera Company. He always infuses red blood into his performances and has some notable achievements to his credit at the Metropolitan. Whenever he essays a novelty or a revival it is rousingly achieved. Sometimes he seems to be careless in his work, in any work which he has conducted before. Then, too, there are individual performances in which the orchestra is too loud or in which there is not the clarity there might be. But there can be no denying that he is a much better conductor than most of the "second" conductors of the days when there were a "prima donna" chief and a crew of others to fill in on those nights when the "star" was not in the pit. Moranzoni fits in admirably in the general manager's scheme of things.

Finally, we come to the French conductor, Albert Wolff, who has made himself very popular in the two seasons he has been at the Metropolitan. He is now the chief conductor of the Opéra Comique in Paris, as he knows French opera. He has speeded up scores like "Faust" and "Carmen" which were lagging when he came. He has prepared several French novelties and prepared them well. True, the orchestra does not always seem entirely in hand when he is conducting. It may be that he is a little too kindly and indulgent, but it has made up in warmth and sweetness what it may have lacked in precision.

Wolff has an unusually attractive personality. He is a man of undoubted great talent and so he has quickly established himself in the favor of his associates as well as that of his audiences. He completes a quartet of dependable conductors, all of whom have their specialties and their limitations, who pull well in harness together and who give—in the main—good performances without unduly exploiting themselves as the masters of the show.

After all, we do not go to hear the orchestra at the opera. We go to hear the singing, and expect that the great artists are entitled to a certain liberty of action in the interpretation of their rôles and this is something that the noble and explosive Toscanini never would permit. That is one of the reasons that I preferred Polacco's conducting. He gave the artists a living show and he did not get as excited as Toscanini, so that with the wonderful orchestra at the Metropolitan there were times when it drowned the singers out so effectively that you heard nothing but you could see them making faces.

If the orchestra is to be everything, alright, let it be at a symphony concert, but even there, if there is a soloist on the piano or a singer, who is being accompanied by the orchestra, they should have a certain freedom. Otherwise they lose all individuality, and when they do that it means a more or less perfunctory performance.

For these reasons I think we may say on the whole that if at times the conductors at the Metropolitan may be open to criticism, on the other hand, Mr. Gatti's corps is rendering good, honest, efficient work and conducting performances that are up to a very high standard.

* * *

Erie, Pa., is all het up. A number of indignant letters have been sent me, protesting against the non-appearance of Jascha Heifetz, whose mother refused to permit him to play in the Erie arena on the ground that it was "only fit for prize fighters." It seems that an arrangement had been made by the local manager of the Artists' Course, Mrs.

Eva McCoy, under whose auspices Heifetz was to have appeared, that he was to receive, as an honorarium, \$2,250. There was, however, such a demand for the tickets that it was decided to transfer the recital from the Park Theater, which holds only 1000, to the arena, which holds 2500.

It further appears that when Mr. Heifetz's mother learned of this and that the receipts of the concert would be in the neighborhood of \$5,000, she refused to permit her son to appear unless his honorarium was increased to \$3,000. It is also stated that so far as the arena not being fit for artists and only fit for prize fighters, that Galli-Curci appeared there to a crowded house as did John McCormack.

The result was that Heifetz did not give his concert, the large audience was dismissed, the money returned, and a great deal of bad blood was developed.

My various correspondents want to know what I think about it. Some of them insist that if Mr. Heifetz's mother instead of being a Jewess had been a Christian woman, the thing would never have happened. Surely you can find plenty of Christians who would be equally guilty under the circumstances.

One of my correspondents calls attention to the fact that he considers the unreasonable high demands of certain artists compel the managers to select a place like the Erie Arena in order to come out even, though so far as the public is concerned it doesn't like to sit in uncomfortable seats at \$2 apiece and so would prefer a theater.

One of my correspondents, Mr. E. A. Haesener, asks this very pertinent question: "Is any artist greater than his audience?" He also says that he considers the American public is entirely too lenient with such behavior and he wants poor Heifetz boycotted through the country. He also insists that I start a campaign "How to be courteous to your audience."

Another correspondent, Mr. Gilbert B. Heckman, says that going to such a concert means quite an expenditure of money and time. He disposes of the claim that Mrs. Heifetz's mother didn't want her son's reputation ruined by playing in the arena, because if she had received \$750 more, the young man would have played and risked his reputation.

Let us consider the matter dispassionately. So far as Mrs. Heifetz is concerned, she is naturally ambitious to make all the money she can for her son and also felt when the change was made from one auditorium to another that he should share in the increased receipts. Much here would naturally depend upon the nature of the contract, of which I have no knowledge. Perhaps, had the matter been left to a representative of the Wolfsohn Musical Bureau, which is very high class and conservative, and represents Heifetz, the matter could have been amicably arranged.

Now we will take the side of the local manager who in guaranteeing such a large sum of money as \$2,250 undertakes a very considerable risk. Very often the highest priced artists do not draw the honorarium they receive. Consequently the local manager is glad of an opportunity to make up on some concerts what is apt to be lost on others. Finally there is the public.

In such towns as Erie a large part of the audience comes from other cities. They are at serious expenditure not only of money, but of time to be present. They are naturally indifferent to any disagreement between the artist and the manager and only expect that the artist will keep faith.

However, there is one point that may be made here with confidence and that is involved in the question what have other great artists done under similar circumstances. My answer there is they have never disappointed their public, never mind what the disagreement might be, never mind what the loss to them might be. They have always kept faith, realizing that in all such matters the ultimate court of opinion is the public and that nothing can hurt the reputation and financial value of an artist more than to disappoint an audience, never mind what the reason therefor may be, except sickness and, therefore, inability to make good. I could state instance after instance where artists have maintained the good will and support of the public for years, because they could claim, with justice, that they have never disappointed their public.

* * *

Now we come to the situation with the Chicago Opera Association concerning the management of which there has been considerable criticism, especially on the

ground that it has been wasteful. Here, however, we must be fair to Mary Garden. Remember that when she accepted the management it was with the distinct understanding with the McCormicks that she was to have *carte blanche* in the matter of engaging artists. Then, too, she inherited many contracts from the former management.

That the deficit of the season involving over three-quarters of a million is serious there can be no doubt, but at the same time, it is not fair to ascribe this to Mary's inability to meet the issue. She was told to go ahead. She did.

That Muratore is determined to resign from the company and has had trouble with her is to be regretted. While Muratore is an artist, he also is a thorough gentleman, and there must have been grave cause which made him say what he has said in the press regarding the situation. Perhaps back of the trouble between him and Mary is Mary's disinclination to give his wife, the renowned Mme. Cavalieri, a show in the opera. They do say that Mary doesn't appreciate Mme. Cavalieri's ability as an artist and that that is where the trouble began, which has now culminated in Muratore's resignation, although I know very well that Mary preferred to sing with him. Consequently, the trouble cannot have been caused by any differences in this regard. Therefore, we have to seek it elsewhere and, as usual, as the French say, "Cherchez la femme"—"Find the woman"—and you have got it. In this case it is la Cavalieri.

As far as Mme. Cavalieri is concerned, it is quite natural seeing that she is still a very beautiful woman, that her voice is in good condition, that she should desire to make some appearances before the public. As she is very wealthy, money did not enter into the situation, but that she should be kept off the boards while her spouse was not only earning money but gaining glory, was more than flesh and blood could stand. Hence the tears.

I take with a grain of salt the story reported in the press that Mary had a row with Polacco, hit him and hurled him violently out of her managerial sanctum.

Polacco is such a kindly, unassuming, meek individual that it is scarcely credible that he could have provoked such an outbreak.

However, he might have made a protest with regard to the neglect of his wife, Sweet Edith Mason, and then Mary may have —

Bless their hearts! They are only a lot of temperamental children anyway!

* * *

What music can do to add emphasis to drama was shown emphatically when that past grand master of stage craft, D. W. Griffith, produced his latest picture, "Orphans of the Storm," in which he cleverly grafted the old melodrama "The Two Orphans," on to the French revolution, and in which the two Gish girls scored a phenomenal success. The scenes of the revolution were so well given, so dramatic as to surpass anything that we have seen before, and we have recently seen one very dramatic film, "Ambition," in which Pola Negri made such a conspicuous success. It was the story of the rise and fall of the DuBarry.

In Griffith's screen play Lilian Gish is carried right up to the guillotine before you. You see her sweet head about to be chopped off—in fact, the executioner is about to pull the rope, when Danton the rescuer, comes in the very nick of time. The scene is so well managed that it induced Allan Dale, the clever dramatic critic of the *American*, to express his conviction that the Gish girls are responsible for the French revolution. At any rate, it is a wonderful performance and brings out again the conviction long ago reached that D. W. Griffith is easily the head of all the film makers. In all he produces, there is a moral as well as a philosophy that entitle him to high rank.

We have all read of the French revolution. Few of us have ever read what led up to it. Griffith gives it to us and then we wonder that it was not worse than it was. At any rate, let us all be thankful that we have at least in this country passed the point where however much we may all lose our heads, politically and socially, it will not be on the guillotine, says your

Mephisto

American Pedagogue Makes Contribution to Violin Literature

Publication of First Volume of Harold Eisenberg's "Art and Science of Violin-playing" Lifts New Yorker from Obscurity—A Fellow Prize-winner with Hempel at the Stern Conservatory in Berlin—Experience as Concertmaster with Orchestra of Russian Ballet Showed Him the Deficiencies of Conventional Training—Bringing the Great Work of Rodolphe Kreutzer Up to Date

A PHENOMENON which may be fairly taken as characteristic of the immediate American future in the arts is the first volume of Harold Eisenberg's "Art and Science of Violin-playing." This is an encyclopedic elaboration of the Forty-two Caprices of Rodolphe Kreutzer, to whom Beethoven dedicated the most famous of his sonatas for violin and piano. If it is subject for repining that we have no great creators, or at least no creators at once great in fact and unmistakably American in spirit, it is also ground for a gentle optimism that we have creatively-minded scholars like this young man, who in reviewing the massive cultural heirlooms which we derive from Europe assembles them into a new order, and so shapes them into tools ready for the hands of new builders. It is only a matter of months since Eisenberg was an obscure teacher and player. To-day his work is recognized by Kreisler and Auer. Behind the projected series of six volumes, of which the elaboration of Kreutzer constitutes the first, lies a story of high ambition and hard work.

Harold Eisenberg was born in Warsaw in 1886, so that he is as Russian as many virtuosos of the freshest crop. New York soon attracted his parents, and his title to Americanism dates from his sixth month. His childhood was passed in the Middle West, where at eight years old he began the study of violin. At this time the performers whom he emulated were mostly Illinois farmers who fiddled when the day's work was done. He was in New York again when he began studying seriously. His first New York teacher was Franz Kaltenborn, formerly concertmaster under Anton Seidl. Then he worked with Jeanne Franko, sister of Sam and Nahan Franko; then with

Louis Capp. As he looks back, he thinks that he learned most at this time from playing in the New York Boys' Symphony, an organization which has since died and gone to the heaven of good memories. Among the eighty players under the baton of the harpist, A. F. Pinto, were Harry Weisbach, who was later the concertmaster of the Chicago Symphony, and Nicholas Garagusi, who was concertmaster in this boys' orchestra and afterward in the Russian Symphony.

A Vocation to Teaching

Some violinists have a vocation to the concert stage. Others are attracted just as strongly by teaching. Harold Eisenberg was already teaching when he was eleven or twelve years old. In 1902 came the call of Europe. Money was scarce in the Eisenberg household, but what must be done can be done. Going directly to Berlin, and in Berlin directly to the Stern Conservatory of Music, Eisenberg played for Prof. Gustav Holländer and became his pupil, graduating in 1904 after two and a half years' work. He then went to Prague for a brief period with Sevcik. Soon he returned to the Stern Conservatory to complete the three years there which would make him eligible to compete for the first prize. In due time this coveted distinction, the Gustav Holländer medal, was conferred on him. Edwin Fischer, pianist, another prize-winner in this competition, is now head of the piano department of the Hochschule für Musik in Berlin. Still another was Frieda Hempel.

Holländer really prized his pupil. During his occasional absences from Berlin he used to leave Eisenberg in charge of his class. In 1905 Eisenberg went to Paris with the intention of studying with Marsick, the teacher of Thibaud. But Marsick had left Paris, and Eisenberg presently returned to America to become head of the violin department at the Washington, D. C., College of Music for a season; to give recitals, and to begin a period of service as first violinist with the New York Symphony which stretched to four seasons, and one with the Russian Symphony which totalled eight. Before returning to Europe in 1910 he had the season as concertmaster with the orchestra of the Russian Ballet, from which dates the inception of "The Art and Science of Violin-playing."

Exactions of the Two-a-Day

Playing twice a day, every day but one, every week, this violinist whom European masters had honored soon learned that he still had much to learn. Little defects which had not impaired the effect of his playing as occasional soloist began to show themselves as almost crippling handicaps. The little finger of the left hand, which should be poised ready above the fingerboard, developed a habit of sagging to one side, so that each time that it was to be used a special effort was needed to bring it into place. Playing became, to Eisenberg, acute physical and mental pain. He knew that he had the necessary natural gifts, and he didn't dare join the army of musical has-beens. He had to keep on helping the younger brothers and sisters at home, and to do that he had to keep on playing the difficult, florid Russian music which was then novel to American public and players alike. He was forced into a searching review of the treatises on violin playing and the fabrication of new practice material to



Harold Eisenberg, New York Violin Teacher

suit his painful but not unique needs. Meanwhile he continued his teaching and tried out on his pupils notions which seemed helpful in his own case. Soon he had discovered that the Forty-two Caprices of Kreutzer afforded a comprehensive basis for the development of a technique suitable to the requirements of a violin literature evolved beyond Kreutzer's wildest dream.

A Brother's Co-operation

It was thus in the pursuit of his plain everyday duty that a triumph has been won by Eisenberg such as he could scarcely have dared hope in his most optimistic young days. His success, of course, has cost something. This first instalment of his series bears a dedication to a younger brother, Hyman, who was an extremely talented 'cellist. The younger Eisenberg began his study of the 'cello with Alfred

Münzer, and later he won a scholarship at the Institute of Musical Art of New York, under the tutelage of Willem Willeke. Casals, after hearing him, predicted a brilliant future for him. He was assisting artist at several concerts with the Kneisel Quartet and also a member of the New York Symphony. When he was only twenty-two, he died in the influenza epidemic while he was serving in the navy. His own gifts have passed into the memory of his friends and the too few others who heard him; they live indistinguishably intertwined with those of his violinist and pedagogue brother, to whose monumental work he lent not only interest, but substantial co-operation. D. J. T.

NEWARK'S EVENTS HEADED BY SYMPHONY CONCERT

Vocal and Instrumental Artists Share Interest with Orchestra in Week's Programs

NEWARK, N. J., Jan. 24.—The Newark Symphony, conducted by Louis Ehrke, played Tchaikovsky's Fifth Symphony, Wagner's "Tannhäuser" Overture, and some Bach numbers for strings in an excellent concert at Proctor's Roof Theater on Jan. 17, before a large audience. The soloist was Edith Chapman Gould, soprano, who sang *Micaela's* aria from "Carmen," and a group of songs. Mrs. William S. Nelson was the accompanist.

Alice Baroni, soprano; Lillian Pringle, 'cellist, and Edith Gyllenberg, pianist, were heard in recital at Wallace Hall on Jan. 16. Though the audience was small, much enthusiasm was shown for an admirable program.

Rodney Saylor gave an excellent organ recital at the First Presbyterian Church on Jan. 16.

John Charles Thomas, baritone, has been appearing at the Rialto Theater, where he has made a very favorable impression. His program consists of arias and miscellaneous songs.

The Newark Festival Association has decided to give another "local night" in the series of concerts next May. P. G.

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Edited by ELIZABETH FOERSTER-NIETZSCHE. Translated by Caroline V. Kerr. Introduction by H. L. Mencken

IN this book are collected and published for the first time Nietzsche's letters to Wagner as well as hitherto unpublished Wagner letters. The book contains much that is entirely new; in fact, everything that could contribute to a true estimate of one of the most remarkable and romantic friendships of the Nineteenth Century, as well as the true story of the final break between the two geniuses. And at last are reproduced from the rough drafts found in Nietzsche's note books the larger part of the missing correspondence destroyed in Bayreuth in 1909.

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MUSICAL AMERICA'S WEEKLY

Week of Molière Tercentenary Celebrations Brings Revivals of Lully Ballets to Paris

PARIS, Jan. 13.—The tercentenary of Molière, accompanied by a multitude of celebrations in the national theaters and opera houses, occupies all attention at the moment. At the Comédie Française, where the most comprehensive program, extending over a period of two weeks has been planned, the ballet, "Monsieur de Pourceaugnac," written in haste by Molière to the music of Lully for the occasion of a celebration at the court of Louis XIV has been given a brilliant revival, along with "Le Sicilien" and "Les Facheux," also written by Molière and Lully in similar circumstances. The scores, which were largely fragmentary, have been restored in admirable fashion by Raymond Charpentier and settings for the three ballets, delightful and full of the spirit of the court of the "Sun King," have been designed by Bertin.

At the Opéra Comique one act of "Médecin malgré lui" with music by Gounod, was given by an excellent cast. Even the cabarets have taken part in the celebration and at the Perchoir on Montmartre, an adaptation of "Tartuffe" to music has been interpolated into the current revue.

Among the regular musical events of the season, none has been more remarkable than the great success of the Opéra Comique revival of Gluck's "Orfeo" with the title rôle restored, as it was written originally, to a tenor singer. Anseau, one of the most popular tenors of the Opéra Comique, has had a remarkable success in the rôle and was acclaimed recently in the title rôle of Massenet's "Werther," produced for the first time this season. Others in the excellent cast of "Orfeo" include Yvonne Brothier, Aline Vallandri, Sonia Pavloff and the ballerina Mona Paiva, who is one of the finest dancers ever seen here. A special performance of Mozart's "Don Juan," revived recently with Vanni Marcoux, Yvonne Gall, Marguerite Carré and Aline Vallandri, was given for the benefit of the pension fund of employees of the opera house.

At the Opéra, Dupont's "Antar" was given for the first time this season recently with a cast including Fanny Heldy, Franz, Rouard, Delmas and Noté. The work registered a great success at the same house last year.

New Fairchild Violin Sonata Heard

A new sonata for the violin, composed by Blair Fairchild, the American, whose ballet, "Dame Libellule," is one of the attractions at the Opéra Comique, and a group of popular Spanish melodies harmonized by Raoul Laparra were features of a program given recently at one of the Musical Hour series in the Salle Gaveau. The Fairchild Sonata, played by Léonie Lapié, was a sound, workmanlike composition, characterized by one critic as "inoffensive." Of the Laparra compositions, "La Jota," "L'Homme de Bidarraï" and the "Lumière Morte" were genuinely delightful and picturesque. On the same

program a new trio for violin, 'cello and piano by Chanoine-Davranches, played by Mlle. Lapié, Chanoine and the composer, was introduced. It follows the rigid classical form of such compositions and has moments illuminated by motives of great warmth and melody.

A small symphony orchestra recently organized for concerts in the Salle Gaveau under the baton of Leon Loicq under the name of the Association of Artistic Concerts was heard for the first time recently in a program which stamped the organization as one of artistry and merit. The evening included a fragment of Maingueneau's "Ninon

de Lenclos" and "Fantaisie sur deux Noëls" of Jongen. Antoinette Veluad, pianist, played with temperament and intelligence the Franck Symphonic Variations.

One of the finest recitals of the season was given by Cesare Galeotti, pianist, and Gaston Poulet, violinist, in a program of sonatas by Beethoven, Franck and Bartholoni. The two artists played admirably and brought to the Beethoven work in particular an interpretation of extraordinary beauty.

The Cantoria, a choral society made up largely of war orphans, gave another fine performance recently of works by Pales-

trina, Bach, Handel and Berlioz under the conductorship of Jules Meunier. Marie-Ange Henry, solo violinist of the Padeloup Orchestra, played the Vivaldi Concerto and works by Bach, Schumann and Pugnani on the same occasion.

Mark Hambourg, pianist, was heard for the last time this season at a fine recital in the Salle Gaveau. Demougeot, Franz, Challet-Vicq, Murano and Sautet of the Opéra were heard recently in the first act of "Tristan" given at a concert of the Lamoureux Orchestra under the direction of Philippe Gaubert. Fragments of Bruneau's "Messidor" were given fine performances on the same program.

On the fortieth anniversary of the creation of "Hérodiade," now having great success at the Opéra, Mathilde Homsy-Massabo, a fervent admirer of Massenet, has offered a prize for the best ode or poem written in glorification of the composer's genius.

Cut in Cost of Opera Foreseen as Result of Swedish Scenic Invention



A Setting for the Revival of Verdi's "Macbeth" at the Royal Opera House, Stockholm, in Which a Device Using Colored Lights and a Film Projector Was Employed Successfully in Place of the Conventional Setting

STOCKHOLM, Jan. 11.—New avenues of development in scenic effects for opera and the theater were opened recently at the revival in the Royal Opera House of Verdi's "Macbeth" when the entire scenic background of the opera was created by projecting a series of pictures against a white background by the use of colored lights. The device is a Swedish invention and its successful demonstration was largely due to the efforts of Dr. Helmer Key, editor of the

Svenska Dagbladet, and Harald André, stage director of the opera. The device achieved a genuinely remarkable effect of space and moving clouds which brought to the fantastic scenes of the opera, atmospheric qualities never before attained. It has been pointed out that the invention, when improved will make possible great reductions in the cost of opera since the settings for a production can be concentrated upon celluloid film.

New Fairy Opera Wins Acclaim for Young Composer During Berlin Week

BERLIN, Jan. 13.—Among the many musical events of the last few days, none was more interesting than the first performance of an operetta in three scenes by Gerd Kärbach, entitled "Das Märchen vom verliebten Troll." The work was given a series of special performances at the Theater des Westens with the Blüthner Orchestra and revealed Kärbach as a composer to be reckoned with among the group of younger men. It is a fairy play done in much the same style as Humperdinck's operas and won the right to favorable comparison with the work of the composer of "Hänsel and Gretel." Folk-tunes have been employed in building up the score which is extremely well orchestrated and full of charm. Particularly delightful is the dance music written for the *Troll King* of the cast.

Frida Weber and Alexander Flessburg gave fine performances in the leading rôles of the *Maiden* and the *Knight* and Egon Molkow was excellent in the part

of the jolly, beloved *Troll King*. Hanna Littman, Inez Mesina and Steffi Silberman completed the excellent cast.

Among the orchestras a recent performance of more than usual merit was given by the Philharmonic under the baton of Arthur Nikisch of Brahms' C Minor Symphony. On the same program Jan Dahmen, concertmaster of the orchestra, played with great delicacy, fine fingering and great warmth of tone Dvorak's A Minor Concerto and Alfred Sittard, organist from Hamburg, gave a fine interpretation of Handel's G Minor Concerto. Altogether it was a concert de luxe.

"Märchen," a new orchestral work by Karl Lothar, was given a first hearing recently by the Blüthner Orchestra under the baton of Hermann Ludwig and proved a work of more than ordinary interest, lyric, colorful and full of harmony. It is largely pictorial in quality. Lothar, the composer, is one of the younger men who are coming into prominence in Germany. On the same program Margarete Lehnert, soprano, sang

with artistry, intelligence and great beauty of tone.

The Rosé String Quartet, composed of Arnold Rosé, Anton Ruzitzka, Paul Fischer and Anton Walter, played for the first time here Borodine's Quartet in D in a recent program. The composition has an undercurrent of the Russian romanticism, and it possesses a wealth of melody. The Rosé Quartet has enhanced its reputation for excellence at each successive performance this season.

Gunnar Heyman, a Swedish baritone new in Berlin this season, displayed a voice of enormous volume under intelligent control at his recent song recital. He is an artist of pleasing personality, intelligence and artistry.

Theodor Szanto, a pianist of established reputation, was heard in a program which was rather too long and too monotonous in character. His best work was in six Chopin études.

The recital of Toni Haac, soprano, revealed a voice of considerable power and great beauty in the upper tones though at time her singing produced a hard, metallic tonal quality. Of unusual merit were the accompaniments of Felix Günther.

Lotte Leonard and Leni Stein, sopranos; Karin Branzell, contralto; G. A. Walter, tenor, and Hans Nissen, bass, were the soloists at the recent fine presentations of a Bach cantata given by the State Academy High School of Music and conducted by Siegfried Ochs. Fritz Kleiner furnished fine accompaniments at the organ.

Peak of Riviera Season Brings Flood of Music

NICE, Jan. 13.—A veritable flood of music has descended upon the Riviera resorts, Nice in particular, as the winter season approaches its height. Reynaldo Hahn, conductor of the Paris Opéra, arrived recently to conduct performances at the Opéra here and to appear as guest conductor with orchestras in Cannes, Monte Carlo and Mentone.

At the Opéra and the Casino Municipal, operatic productions have been drawing crowded houses. "Faust" and "The Magic Flute" were among the recent notable revivals, the former at the Opéra and the latter at the Casino. Offenbach's "La Belle Hélène" has encountered great popularity with a cast which includes George Mathis, Alice Chénard, Debraïne, Rolland, Lagrèze, Albert Friant and Parelly. The production given at the Casino, was conducted by Poliérie. Maria Kousnietzoff of the Paris Opéra has sung recently in several popular operas. Her greatest success was in "Madama Butterfly."

At the Jetée Casino a symphony orchestra gives daily concerts and at the Casino Municipal, an orchestra under the baton of Jacques Miranne is heard regularly in programs of modern music. At Cannes recently in an orchestral program conducted by Reynaldo Hahn, Armand Ferté, pianist, gave a notable performance of a Beethoven Concerto.

ROME, Jan. 14.—Pietro Mascagni has begun work on a new opera dealing with the subject of the delivery of Jerusalem. The libretto is by Gabriele d'Annunzio.

Cost of Opera in Paris More Than Doubles

PARIS, Jan. 14.—Protests over the prices of seats at the Opéra Comique this season brought to light figures which show that the cost of opera has doubled since 1912. The artists at the Opéra Comique in 1912 cost the management 646,813 francs and this year 1,418,494. In the case of the orchestra the rise in expenses was even more marked, going from 229,910 francs in 1912 to 1,455,595 francs this year. The receipts of the house last year totaled 7,790,438 francs which put the institution on a money making basis aside from the fact that it is subsidized by the government.

ANNUAL SURVEY OF MUSIC IN EUROPE



Works of Wagner Dominate Opera and Orchestra Programs of Active Season in Spanish Cities

BARCELONA, Jan. 14.—Whether or not Spain has ever before had the opportunity of knowing the compositions of Richard Wagner under auspicious circumstances, the fact remains that this season the work of the great German has been given greater prominence than that of any other composer. The popularity of Wagner has not, however, excluded the works of the younger Spanish composers from orchestral programs. Among a considerable group of comparatively young men with natural talent and the Spanish flair for melody, good work is being accomplished by de Falla, Turina, Conrado del Campo, Juan Manen, the violinist, and Eduardo Granados, son of the Spanish composer, who lost his life in the English Channel in 1917 while returning from an American tour.

In Madrid the season of Wagner opera, including all his music dramas except "Rienzi," under the baton of Dr. Leo Blech of the Berlin Staatsoper, has met with great success over a period of several weeks. At the Liceo here several Wagner operas have been included in a season which brought together some of the finest artists of Europe. Wagner also occupies a prominent place on the programs of the three symphonies here and in Madrid, where the Lassalle orchestra recently gave a festival performance of his works.

At the Madrid Real, Hélène Wildbrunn, Walter Kirschhoff, Weil, Braun and Eck are listed among the artists who have contributed to some fine Wagner performances. At the Liceo here the singers, Hafgren, Grimm, Taucher, Plaschine, Manowarda, Wiedeman, Kuhn and the conductor, Klemperer, have united in giving a series of fine performances of "Rheingold," "Siegfried" and "The Valkyrie." At the same theater the season has brought also performances of "Aida," "Louise," "Rigoletto" and other popular works with casts, which included Hipolito Lazaro, Ada Sari, a new soprano here, who made a fine impression "Rigoletto"; the baritone Molinari, Antonio Saludas and Carlotta Delys.

New Spanish Works Heard

The latest work of the veteran Emilio Serrano, who recently celebrated his jubilee as professor of composition at the Madrid conservatory, was played recently by the Lassalle Orchestra for the first time. It is entitled "Canzones del Hogar" and was given a fine, emotional reading. The work is prodigal of melody, of such sound orchestration as must be expected from so experienced a composer, and marked by a delightful spontaneity.

The orchestra of the Society of the Friends of Music here recently played under the baton of Francisco Pujol a curiously mixed program, which began with a Haydn Symphony, followed immediately by Strauss' "Death and Transfiguration" and included Wagner's "Siegfried Idyll" and Mendelssohn's "Fingal's Cave." A recent program of the Barcelona Symphony included fragments

from Apeles Mestres' poem "Anacreon," with a musical setting by the Spanish composer, Casiano Casademont, sung by Josefina Tapias, Juan Cumellas and Pedro Trull; the prelude to Tomás Bretón's opera, "Garin," and "Three Fantastic Dances," by the young Turina. The only number not of Spanish origin was the Beethoven First Symphony.



Fernandez Arbós, Who Conducted the Madrid Philharmonic in a Series of Fine Programs During Its Recent Tour of the Principal Cities of Spain. His Orchestra Has Given First Hearings of a Number of New Works by the Younger Spanish Composers.

Fernandez Arbós, conductor of the Madrid Philharmonic, whose work is well known throughout Europe and who for a long time was a member of the faculty of the London College of Music, has been extremely occupied by a series of fine concerts in Madrid and in the provincial cities, where his orchestra met

with great success. On his latest program the orchestra played the Dolora Symphony of Gregorio Bandot, an unfamiliar work of considerable merit. The same program included a fine performance of a Schumann piano concerto by Mlle. Aussenac and the inevitable Wagner number, this time the "Rienzi" overture.

The concert and recital halls here and in Madrid have been occupied day after day by a series of artists whose work represents a consistently fine standard. The Spanish Trio, composed of Luis Pichot, violinist; Ricardo Pichot, cellist, and Louis Bonaterra, pianist, recently gave an exceptionally fine program here of chamber music by Brahms, Schumann and Ravel. The organization has been heard several times this season and on each occasion played with fine sense of co-operation and a scholarly intelligence.

Blanche Selva, pianist, has been heard here and in Madrid in several fine programs of the works of modern composers. Her playing of works by Ravel, Franck, Chausson, Fauré, Chabrier, d'Indy and Albeniz, was that of an artist who has a solid theory and understanding of the modernists. A first hearing in Barcelona of Bortkiewicz' Concerto for Organ and Piano, was given recently at Aeolian Hall by Francisco Arias, pianist, and J. M. Roma, organist. The pair also were heard in works of Bach, Quintas and Wagner, admirably played.

The pianist Brailowsky distinguished himself recently in an all-Chopin program in Madrid. His playing aroused an unusual display of enthusiasm in the audience. Alfred Cortot, during a flying visit to Barcelona, left a reputation as one of the finest pianists heard in many seasons. Pepita Diéguez, a Barcelona pianist and pupil of Garganta, has made a fine name for herself in a series of performances. Mercedes Plantada, soprano, sang with considerable success recently on a program given by the Barcelona Symphony.

London Concert Halls Quiet as Lull Follows Activity of Early Season

LONDON, Jan. 14.—The feverish succession of concerts and recitals, frequently as many as twenty a day, which marked the first half of the season here has given way to a temporary lull following the holidays and the arrival of elaborate pantomimes in several of the prominent theaters. Among the orchestras, the Queen's Hall concerts under the baton of Sir Henry Wood continue to offer their usual fine standard of interesting programs. At recent performances fine readings were given of Beethoven's "Coriolanus" Overture, "The Ride of the Valkyries" and Elgar's "Cockaigne" Overture. An unfamiliar work of considerable merit, the Miniature Suite of Volkmann Andrae, was also included. Moritz Rosenthal, returned from his Paris successes, played as soloist concertos of Liszt and Schumann with all the qualities of fine artistry. On another program John Coates, as soloist, sang an aria from "Lohengrin" and a new carol for the New Year arranged by Sir Frederick Bridge. On the same occasion Lilia Kanevskaya, pianist, played with skill and temperament, the Concertpiece of Weber for piano and orchestra and works by Brahms, Gluck and Handel.

"The Six" of Paris Suffer a Defection

PARIS, Jan. 14.—"The Six," the group of young French modernists who became associated on the terrace of a café in the Place de la Madeleine when they declared war on existing musical forms and traditions, has suffered the defection of one member of their rather notorious organization. Louis Durey, one of the lesser known members, recently made known his withdrawal without giving any reason. He made no statement as to why he had left or what new set of ideas has taken possession of him. The remaining members include Arthur Honegger, Georges Auric, Francis Poulenc, Germaine Tailleferre and Darius Milhaud.

Most important among the events of the week was the revival of "H. M. S. Pinafore" another in the fine series of Gilbert and Sullivan operas being produced at the Princess Theater. The cast, which gives an excellent performance, includes Bertha Lewis as Little Buttercup, Derek Oldham as Ralph Rackstraw,

Elsie Griffin as Josephine, Henry Lytton as Sir Joseph Porter, Darrell Fancourt as Dick Deadeye and Leo Sheffield as Captain Corcoran.

In the first of two extra recitals at Wigmore Hall, Jacques Thibaud played a group of violin sonatas with great delicacy of phrasing and genuine tonal beauty.

Hubert Stowitts, the American dancer, who last season appeared with Anna Pavlova, has had considerable success in recent London appearances. At the moment he is dancing in the glorified Cochrane pantomime "Babes in the Wood" in which he displays an acrobatic art little short of marvelous.

The Royal Choral Society, of which Sir Frederick Bridge is the head, recently gave a fine performance of the "Messiah" of Handel with Carrie Tubbs, Phyllis Lett, William Bolland and Norman Allin as soloists. A full orchestra and the organ, played by H. L. Balfour, were used.

The Meredyll String Quartet, organized by Marguerite Meredyll, one of the best known pianists here, recently gave good performances of several quartets. Dohnanyi's Trio for Strings included in the program proved rather ineffective and disappointing.

Sascha Votichenko, player of the rare tympanon, was heard recently in two recitals, one given by the Grand Duchess George of Russia at her home, and the other under the patronage of Queen Alexandra, Princess Victoria, Princess Helena Victoria and the Grand Duchess George at the Lansdowne house, now the home of Gordon Selfridge. In the audiences on both occasions were many prominent persons.

Westminster Organist to Play Wedding Music for the Princess Mary

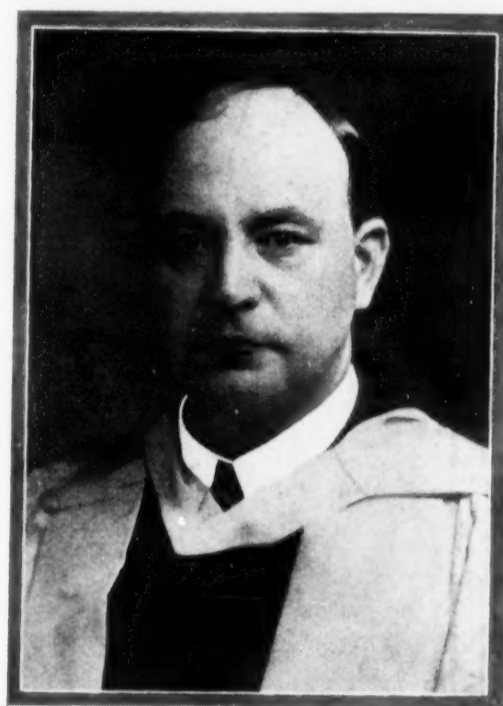


Photo by Keystone View Co.

Dr. R. R. Terry, One of the Most Celebrated of English Organists, Who Will Play the Wedding March for Princess Mary and Viscount Lascelles

LONDON, Jan. 11.—The arrangements for the marriage of the Princess Mary of England to Viscount Lascelles include plans for an elaborate musical program in which Dr. R. R. Terry, organist of Westminster Cathedral, and one of the finest organists in the United Kingdom, will participate. The occasion will be one of the greatest pomp and ceremony, surpassed only by coronation celebrations and the famous jubilee celebration of the late Queen Victoria. Special platforms for wedding guests are to be erected in the Abbey on the day before the wedding, which is scheduled for the week of Feb. 20.

Miss Loveland Tours Australia

MELBOURNE, Jan. 8.—Remarkable successes have been scored by an American soprano, LoDesca Loveland, in her appearances here. Her Australian tour has comprised thirty-six concerts, and in New Zealand, where she will sing first at Auckland, on Jan. 10, she will have fifty engagements. Her voice is dramatic in character; yet her recital programs, comprising generally only a modicum of arias, have shown her gifted also in lyric style. After her studies with Alice Garrigue Mott of New York, Miss Loveland began her concert work about two years ago and is understood to have made her first American tour last spring.

Pfitzner Has Great Popularity in Berlin

BERLIN, Jan. 13.—The works of Pfitzner head the list of musical productions for the month of January. At the Staatsoper several performances are scheduled for "Palestrina" and "Christel-flein." A first hearing of his romantic cantata, "Von Deutscher Seele," with choir, soloists and orchestra is announced for production late in the month and chamber concerts of his music and one evening of Pfitzner songs have been announced.

Ghent, Jan. 13.—A new lyric drama, entitled "Stamboul," with libretto and music by Edouard Trémisot from the "L'Homme qui Assassina" of Claude Farrère and Pierre Frondaie, was produced for the first time recently at the Royal Theater with considerable success. The performance was conducted by de Preter and included in the cast Mmes. de Ley and Armand, the tenor Damau, Legrand and Aur.

ESSEN, Jan. 12.—The Bach Society, in celebration of the one hundredth anniversary of the birth of Friedrich Kiel, recently gave a fine performance of the composer's oratorio, "Christus," under the direction of Gustav Beckmann. Hans Eggert, baritone, who has been singing in opera at Kiel, was the chief soloist.



Photo by Udel

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Drama Comedy Club Entertains Notable Guests

Olga Petrova Addresses Matinée Gathering on Woman's Emancipation — John C. Freund Stresses Importance of Good Diction and Necessity for Guarding Purity of Language—Enso Serafini Sings and Wins Warm Approval

THE Drama Comedy Club, of which Edyth Totten is the public-spirited founder and president and which she has brought to a high point of popularity and efficiency, gave a social matinee in the ballroom of the Hotel Astor on Friday afternoon, Jan. 13. The ballroom was crowded to the doors.

Among the many notable guests were Olga Petrova, Minnie Nye, founder of the Dickens Fellowship in America; Carl Figue, Edward Weitzel, editor of the *Moving Picture World*; Mrs. Philip Simon, president of the Foster Mothers' Association; Mrs. Charles J. Come, president of the Daughters of Columbia County; Mrs. Henry P. Wall, Mrs. J. Harrison Irvine, Mrs. Russell Bassett, president of the Professional Women's

League; Petros O. Tatanis, editor of the *National Herald*; Lotus Robb of "The Green Goddess" company; Mrs. William Baldwin Smith 2nd, president of the Missouri Club; Mrs. Thomas Slack, president of the Legislative League and the Daughters of Illinois; John C. Freund, editor of *MUSICAL AMERICA*; Mrs. Edmund W. Kingsland, president of the Daughters of Ohio; Mrs. Willis P. Miner, president of Clio, and Marie Shotwell.

Notable Address by Olga Petrova

The first speaker called upon was Olga Petrova, the author of "The White Peacock," in which she is now starring at the Comedy Theater. Mme. Petrova began by reciting some of her early experiences in her home when she would hear her father speak of "my house," "my dinner," "my wife," "my child." It was nothing but "my," "my," "my," and she had determined from the time she could remember to some day achieve her own independence so that she could say "my house," "my home."

She told how she got her first job at five dollars a week in London and which had been increased to six dollars when she joined the dramatic company of Mr. Tree, and how from that time on she had gradually worked till she had achieved that independence by her earning power which she considered to be not only the duty of every self-respecting woman but her only means to win independence of the male sex, so that she would no longer be compelled for the sake of board and a bed to marry a man in whom she had not

even any interest. Marriage, she declared, must be based on mutual affection and mutual respect and should be undertaken only for the purpose of raising a family. All marriages except they were of such a character were, in her opinion, immoral.

She believed, she said, in woman's absolute freedom in every direction. For that reason it was a dreadful thing for unwelcome children to come into the world. Education was accomplishing much for women in this direction by equipping her to become economically independent. The woman who is entirely capable of taking care of herself does not marry for support. When she marries for love and companionship, she is a better comrade and such a marriage stands an indefinitely better chance of happiness.

Born of a Polish father and an English mother, her great love for America has its basis in this country's fairness to its women, its willingness to give woman an equal chance with her brother. But even in this country woman has not yet her full emancipation. She has to fight hard to get the same salary for the same work as that given a man. Nothing could be more unjust than this if she can do the work as well, and in most instances she can. What obstructs woman's place to freedom to-day is prejudice, but that is gradually breaking down.

Hitherto, said Mme. Petrova, nearly all plays about women had been written by

men. In writing her play, "The White Peacock," she had undertaken to write a play about a woman—a love story—from the viewpoint of the woman, so she had described a woman, firm in her convictions and fearless in the demands of her rights. In order to be fearless, a woman must realize that she was never created an inferior being. When she does this and adds to it the equipment to earn her own living, she will take off the last shackle with which her sex has so long been bound.

At the conclusion of her most interesting address, Mme. Petrova received an ovation.

The proceedings were enlivened by the wit and humor of Mme. Totten, the president.

Marie Shotwell was one of the next speakers. She was reported through the press to have been left a legacy of \$150,000 by an old teacher in the public schools whom she had befriended for twelve years without any idea whatever that the teacher had a dollar. It was the surprise of her life when she found that so large a fortune had been left her. Miss Shotwell told the story with charming simplicity so that it greatly appealed to the audience.

Mr. Freund Urges Good Diction

The president then called upon the editor of *MUSICAL AMERICA*, who delivered a brief address on the necessity of better diction, particularly on the stage. He said that very often the work of the author was badly handicapped because the audience did not get more than from forty to sixty per cent of what was said. He showed that a new English language was being built up in this country and that now that power had passed from the old to the new world with its accompanying responsibilities, it was squarely up to intelligent people to see to it that the new language that was being formed should be formed under the influence of the high-brows and not the low-brows, especially as we had so large a percentage of foreigners from all the various nationalities who were of course injecting into our language their own colloquialisms and words.

He spoke of the tendency to employ slang, which he said was divided into two classes, the slang which used the same word or term for everything and thereby instanced poverty of mental power on the part of those who used it and the slang which was appropriate and clever and gave evidence that we were a quicker and brighter thinking nation than the English, whose language from the conditions, social and political, that have prevailed in that country for many years, had become almost static. He told a number of humorous stories to illustrate his various points and was rewarded with long, continued applause at the close.

The musical numbers of the afternoon were contributed by Baroness de Groyss, who played Liszt's Hungarian Rhapsody No. 10, and by Enso Serafini, a noted baritone from the Scala and San Carlo opera houses in Italy, who sang the "Prologue" from "Pagliacci" and the "Largo al factotum" from the "Barber" with fine spirit and splendid voice. He also sang, in English, Leila Troland Gardner's exquisite little song, "Homeland," which was received with a great burst of applause. William Van den Anel contributed very capable accompaniment. There were also a number of brief dramatic sketches.

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"Bonnet organ recital revelation of genius. His skill is the acme of perfection in its complicated exactness, but beyond the mechanism is the artist who chooses not only nuances but a wonderful series of tone colors and combinations of tone color in his registration."—*W. Francis Gates, in Los Angeles Evening Express*.

"Organ playing of the most superior sort, organ playing of the most glorious exaltation, organ playing of the most delicate finish, organ playing the like of which has never been heard on the Pacific Coast."—*Clarence Urmey, in San Jose, Cal., Mercury Herald*.

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Syracuse Post Standard

SUPERIOR, WIS.

"A large sized audience greeted Miss Dicie Howell. Miss Howell's voice is of unusual range and volume. Her numbers were well received and she was obliged to respond to encores. Numbers which were best received were 'Shepherd Thy Demeanor Vary' and 'Il Pastore Canta' by Recli."

Superior Telegram, Oct. 30, 1921

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Olin Downes—(Boston Post)

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Buffalo Evening News, Dec. 1, 1921

ST. PAUL, MINN.

"Miss Howell was received cordially. She sings with very perfect tonality. She observes every nuance, but seeks to interpret each number intelligently and artistically, and she succeeds so far as technique is concerned. She always sings squarely on the key, for which she deserves supreme gratitude, and her interpretative attitude toward the art which she would exemplify is in the highest degree commendable."

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YSAYE PLAYS WITH DETROIT SYMPHONY

Gabrilowitsch's Forces Give
Two Programs—Godowsky
Among Recitalists

DETROIT, Jan. 21.—Ossip Gabrilowitsch led the Detroit Symphony with vigor and authority in the César Franck D Minor Symphony at Orchestra Hall last week. Another feature of this fine concert was the presence of Eugene Ysaye as soloist.

Mr. Gabrilowitsch, at each performance of this work, reveals new beauties in the score, and this performance was notable especially for the dramatic and powerful climaxes in which the orchestral resources were never found wanting.

Mr. Ysaye appeared in the Mozart Concerto in G, which was played with classic elegance and simplicity. He also contributed two of his own compositions, "Extase" and "Divertimento," the latter affording ample opportunity for a display of his technical proficiency. For the closing number, Mr. Gabrilowitsch relinquished the baton to the distinguished soloist, who conducted the "Fantaisie Wallone," written by his brother. At the close of this composition he was vigorously applauded and recalled to the stage, his reception as a conductor rivaling that as a violinist.

In the Symphony's program on the afternoon of Jan. 15 at Orchestra Hall, there were two Grainger compositions, "Colonial Song" and "Shepherd's Hey," both charmingly played; the "Barber of Seville" Overture, Beethoven's Turkish March, "Delibes' "Naila" Ballet, and a group of Spanish Dances by Moszkowski. The audience applauded so emphatically that Mr. Gabrilowitsch broke all precedents, and repeated two numbers. Keen disappointment was felt that Muriel Magerl Kyle was unable to complete two arias because of a severe cold which finally forced her to leave the stage. Margarethe Somme played the solo part in a Glazounoff Concerto, and displayed considerable promise.

Even the vast spaces of Arcadia Auditorium were not too large to accommodate the audience that assembled to hear Leopold Godowsky in a recital on Jan. 17, in the Philharmonic-Central Course. Mr. Godowsky was in his best form. His runs and arpeggios scintillated, his trill was as flawless and his chords as crashing as before, and volumes of applause greeted each number. He played several Chopin solos, the Symphonic Studies of Schumann, and a wide variety of modern works. Of his lighter contributions none was more effective than the "March Wind" of MacDowell, which was taken at breathless speed, and with astonishing lightness and clearness.

The Chamber Music Society presented the Elshuco Trio at Memorial Hall on Jan. 16, when the audience was deeply impressed by the artistic playing of these musicians. A Caprice by Paul Juon was distinguished for its spirit and fire. A Saint-Saëns Trio in F was superbly interpreted, the Andante, in particular, being marked by surpassing beauty of tone. A Trio in B Flat by Beethoven was also admirably played.

A feature of the fifth morning concert of the Tuesday Musicales was a Godard Trio, excellently performed by Ada L. Gordon, pianist; Bernard Sturm, violinist, and Charles Findley, 'cellist. The two latter are members of the Detroit Symphony. Mrs. Leslie G. Lamborn contributed a group of soprano solos, including an aria from "Sonnambula,"

and Carol Stilson Turner, contralto, sang five numbers. Helen Burr Brand played two compositions for harp and Marie Schaper Davis completed the program with a Debussy piano suite. Ola Dafoe Eustice and Harriet Ingersoll acted as accompanists. Claire Cornwall Burch was chairman of the day. M. M. F.

RUSSIA'S ARTISTS SMILE IN POVERTY

Lack of Food No Bar to Opera,
Though Singers and
Dancers Are Unpaid

The economic tragedies and privations now endured by Russian artists of the opera and ballet, who under the Czarism were very well provided for, are the subject of a recent article by Sanford Griffith, special correspondent for the New York Herald. Noted ballerinas, says Mr. Griffith, are now compelled to do their own woodchopping and laundry work, he says; and an artist who formerly came to the theater in her own carriage is now brought there nightly by her husband on a child's sled. Dancers' salaries are about six dollars a month in exchange value. Many musicians of the opera have lived for four years on black bread and "imitation tea."

The salaries of the singers at the Petrograd Opera are said to be often withheld for several months. The chorus does not receive any regular wage. Many of the younger artists are said to join the students of the university on the wharves as "dockers," unloading ships that come in. The Petrograd Opera is theoretically "supported" by the Moscow Government, with a fund of a billion rubles annually. Delays in the payments and the depreciation of the currency have reduced this support to a minimum, and the box-office receipts are said to be sometimes only about \$25 nightly in actual purchasing power. Love for art has kept the staffs of the opera houses loyal to their old duties. A care-free mood is said to prevail, in so far as that is possible. Fear is entertained, however, that the Petrograd house will have to close, for want of food, fuel and funds.

International to Book Elshuco Trio

The Elshuco Trio will be under the exclusive management of the International Concert Direction next season, according to an announcement from Milton Diamond, director of the bureau. This ensemble, which consists of Elias Breeskin, violinist; Willem Willeke, 'cellist, and Aurelio Giorni, pianist, is at present on tour.

Amy Grant Talks on "Pelléas"

Debussy's "Pelléas et Mélisande" was the subject of Amy Grant's opera recital at Aeolian Hall on the morning of Jan. 26. This program was one of the course which Miss Grant is giving on alternate Thursdays, with the aid of Lawrence Schauffer at the piano.

Amy Neill Plans European Tour

Amy Neill, violinist, is to sail for Europe on the Cedric on Feb. 25. She plans to make an extended concert tour abroad.

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SYDNEY BYSTANDER

THERE IS THAT IRRESISTIBLE SWAYING RHYTHM WHICH IS THE SOUL OF ALL MUSIC, AND THIS, ADDED TO AN ALMOST UNCANNY POWER SUCH AS PADEREWSKI AND RUBINSTEIN HAD IN THEIR HEYDAY, COMBINE TO MAKE LEVITZKI THE MOST COMPELLING MUSICAL FORCE, PERHAPS, THAT HAS EVER VISITED AUSTRALIA.—*Sydney Sunday Times*.

SELDOM IN ITS HISTORY HAS THE TOWN HALL HOUSED A MORE TUMULTUOUS CROWD. AT THE CLOSE OF THE PROGRAMME AND AFTER THE THIRD ENCORE, LISZT'S CAMPANELLA, THE SCENE WAS REALLY MOST REMINISCENT OF PADEREWSKI'S FAREWELL IN THE SAME HALL FIFTEEN OR TWENTY YEARS AGO. MR. LEVITZKI'S TECHNIQUE IS PERFECT, AND NO PIANIST THAT ONE HAD EVER HEARD EXECUTES SO MUCH WITH SO LITTLE EXPENDITURE OF NERVOUS AND PHYSICAL ENERGY.—*Melbourne Herald*.

LEVITZKI AT HIS OPENING CONCERT ON THURSDAY, CREATED AN EXTRAORDINARY IMPRESSION. POSSIBLY NO OTHER INSTRUMENTAL ARTIST EVER CAPTURED A SYDNEY AUDIENCE SO COMPLETELY FROM THE VERY BEGINNING.—*Sydney Sun*.

THE AUDIENCE SETTLED DOWN FOR A BEETHOVEN CLASSIC, AND AT ONCE THE "APPASSIONATA SONATA" ABSORBED ATTENTION, AS IT ONLY DOES IN THE HANDS OF A GREAT ARTIST. THE INTERPRETATION WAS ONE OF THE FINEST EVER HEARD HERE, THOUGH THE WORK HAS BEEN PLAYED BY A LONG LINE OF FAMOUS PLAYERS, INCLUDING PADEREWSKI AND MME. CARRENO.—*Sydney Morning Herald*.

YOUNG THOUGH HE IS, HE HAS APPARENTLY CULTIVATED A STATE OF REPOSE THAT LEAVES HIM UNFETTERED TO THROW HIS WHOLE MIND AND SOUL INTO HIS INTERPRETATION, AND HEREIN IS THE SECRET OF HIS HOLD UPON THE LISTENER; HIS INTERPRETATIVE QUALITY IS SUCH—WHETHER IN A BIG CLASSIC OR A SPARKLING SALON PIECE—AS TO HOLD HIS AUDIENCE ENTHRALLED.—*Sydney Daily Telegraph*.

MR. LEVITZKI IS CERTAINLY ONE OF THE SELECT BAND OF PHENOMENAL PIANISTS. ENCORE AFTER ENCORE WAS PLAYED TO AN EXCITED AUDIENCE, THE MEMBERS OF WHICH—STANDING IN THEIR PLACES OR CROWDING AROUND THE PLATFORM—BECAME INCREASINGLY INSATIABLE. THIS WAS THE SUCCESS OF THE VIRTUOSO.—*Melbourne Age*.

LEVITZKI IS A GREAT PLAYER. HE HAS A TECHNIQUE OF QUITE MARVELOUS ORDER—FINGERS OF STEEL, AND ARMS, JUDGING FROM THE WAY HE USES THEM, AS STRONG AS A WRESTLER'S. HIS CHOPIN EFFORTS AROUSED EXTRAORDINARY ENTHUSIASM. HIS WAS CHOPIN IN THE CLEAR, BRIGHT SUN, WITH FRESH BREEZES TURNING THE PAGES.—*Melbourne Argus*.

IN THIS YOUTHFUL PERFORMER WE HAVE ONE OF SUCH PARAMOUNT ABILITY AS TO ENTITLE HIM, AT THE AGE OF 23, TO RANK AMONG THE FOREMOST EXPONENTS OF THE PIANISTIC ART.—*Christchurch Sun*.

THE PERFORMANCE OF BEETHOVEN'S COLOSSAL SONATA OP. 57 IN F MINOR WAS A MASTERFUL DELIVERY OF A MESSAGE WHICH HAS NEVER GROWN FADED. THERE WAS THE THROB OF THE PULSE THROUGHOUT, AND A DEPTH OF PATHOS WHICH MUST HAVE REACHED THOSE WHO DID NOT KNOW WHAT THE COMPOSER HAD OF SORROW IN HIS LIFE.—*Auckland Star*.

NOT ONLY IS LEVITZKI A MASTER AT THE KEYBOARD, BUT HE HAS POTENTIAL GREATNESS AS A COMPOSER. HIS WALTZ IN A MAJOR IS A GEM OF RHYTHMICAL LOVELINESS, WITH ALTERNATING LIGHT AND SHADE REPRESENTING THE GAIETY AND ROMANCE OF THE DANCE. IN STRONG CONTRAST IS HIS WALTZ IN G SHARP MINOR, A MOVEMENT OF SUCH STRENGTH AND PULSATING SWING THAT (WHEN DYNAMICALLY PLAYED FINALLY AS AN ENCORE) IT INEVITABLY SWEEPED THE AUDIENCE OFF THEIR FEET.—*Wellington Dominion*.

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Easton Soloist at Bagby Musicale

Florence Easton, soprano of the Metropolitan Opera Company, was one of the soloists at the 274th Bagby Musical Morning at the Waldorf-Astoria. Miss Easton sang the "Tannhäuser" aria, "Oh, Hall of Song," and the "Inflammatus" from Rossini's "Stabat Mater." Miss Easton has been engaged to sing in the Bach B Minor Mass with the Schola Cantorum at Carnegie Hall on Feb. 8. Later in February she will fill a re-engagement as soloist with the New York Symphony.

Frieda Klink Sings at Brick Church Noon-time Musicale

Frieda Klink, contralto, presented a Brahms program at one of the Friday noon-hour musicales at the Brick Presbyterian Church, where Clarence Dickinson is organist and director of music, and was received with the silent appreciation which marks these programs. Dr. Dickinson inaugurated the musicales with the object of affording an opportunity to workers in the neighborhood to hear the best music, and in the few seasons in which they have been presented they have drawn many hearers. Miss Klink's Brahms list included "Sweeter Sing the Birds on High," "The Virgin's Cradle-song" and the familiar "Serenade."

Soloist Heard Under Knecht's Baton

At the Sunday evening concerts of the Waldorf-Astoria Orchestra, Joseph Knecht, conductor, during December and January, such soloists have been presented this season as Della Hagerty, violin; Francesco Longo, piano; Joseph Cherniavsky, 'cello; Paul Henneberg, flute, and Kola Levienne, 'cello. The orchestral numbers on the programs have included Mozart's "Magic Flute" Overture, movements from Dvorak's "New World"; Tchaikovsky's Fifth and Beethoven's Eighth Symphonies, and compositions by the Americans, Henry Hadley and H. T. Burleigh. These concerts have been established for more than twenty years.

Huberman to Introduce Respighi's Work

Bronislaw Huberman's performance of Respighi's Sonata for Piano and Violin, with Paul Frenkel, at his next New York recital will be its first American performance. Mr. Huberman has played this sonata in Italy, France, Germany, Austria, Holland and Sweden.

Schlegel for Ann Arbor Festival

Carl Schlegel has been engaged by Charles A. Sink, through the agency of M. H. Hanson, to sing the rôle of Wotan in "Tannhäuser" at the Ann Arbor Festival in May next.

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New Symphony Is Now Important Factor in Buffalo's Music Life



Arnold Cornelissen, Conductor of the Buffalo Symphony

BUFFALO, Jan. 23.—The Buffalo Symphony, established about four months ago, has become an important factor in the musical life of the city. Arnold Cornelissen, conductor, announces that the promoters have resolved to build up an orchestra of the first rank. From a small and inconspicuous beginning, it has now reached a stage at which it includes about seventy-five players and an association of several hundred members. "For our first season," says Mr. Cornelissen, "we shall need about \$125,000, and this sum will permit us to place at work an orchestra of which, I am confident, Buffalo will have every reason to be proud." The first concert of the Symphony, given last month, was highly successful; and two additional concerts are planned for this winter.

Dambois Begins His Tour

Maurice Dambois, 'cellist, who returned to America on Jan. 10, opened his tour at Indianapolis on Jan. 16, when he appeared as soloist with the Cincinnati Symphony. During his stay abroad, Mr. Dambois played several times for the Belgian Queen, who presented him with a cigarette case embossed with the royal crest. The queen is known as an excellent violinist. Mr. Dambois played with her in ensemble numbers and also accompanied her on the piano.

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BERTHE ERZA

SOPRANO

Sang at her recital at Aeolian Hall on January 13

LULLABY

By M. H. Le Baron

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BELOW ARE THE EXACT CRITICISMS AS THEY APPEARED IN THE NEW YORK DAILIES



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Algerian Dramatic Soprano

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CAPACITY AUDIENCE GREETED
YOUNG SINGER AT HER
FORMAL AMERICAN DEBUT
IN AEOLIAN HALL

NEW YORK EVENING MAIL

Berthe Erza is a singer who has overcome a tremendous physical handicap to prove to the world that she possesses a God-given voice.

She is a dramatic soprano who belongs among the elect, a company that today includes in addition only Raisa, and perhaps Destinn and Ponselle.

Even in lighter songs the dramatic quality of Erza's voice is apparent. At Aeolian Hall last night she had the audience breathless, no matter what she sang.

Even the hypercritical had to admit after the recital that they had heard a voice that is almost unique in concert circles.

When Erza sings, one forgets everything but her singing. And that is as it should be.

NEW YORK EVENING POST

Mlle. Berthe Erza, the French dramatic soprano, gave a most pleasing programme of dramatic airs before an unusually appreciative audience at a recital in Aeolian Hall last night. She has a beautiful natural voice, with a broad range and sufficient power and tenderness to enable her to offer a variety of selections for concert work.

Although Mlle. Erza sang her first rather difficult numbers, including the "Divinites du

Styx," commendably, she was far more at ease with the shorter selections which followed, including those of Cecil Burleigh, Rachmaninoff, Van Cleff, and Le Baron, which gave her more opportunity for a simplicity in interpretation.

NEW YORK HERALD

Miss Berthe Erza, denominated a French dramatic soprano, but in reality an Algerian and born in Tunis, gave a song recital last evening in Aeolian Hall. It was not her first appearance in this city, however, as she sang at a Stadium concert under Henry Hadley's direction last summer. She undertook some very exacting tasks last evening in opening her programme with Bach's "Mein glaubiches Herzen," a short air of Gluck, and also his "Divinites du Styx." Afterward she sang songs by a variety of composers, including Saint-Saens, Rhene-Baton, Debussy and Rachmaninoff.

Miss Erza is the possessor of a voice of excellent natural quality. It has warmth, tenderness and power, as well as a range sufficient for recital purposes. With such a voice Miss Erza may hope to accomplish much. She was happiest last evening in the shorter numbers on her list. Two "Chants

d'Orient," by Davico, she sang with understanding and beauty of tone. Her audience was remarkably large and liberal in applause.

NEW YORK TRIBUNE

An audience largely of the kind ordinarily to be found at the concerts of debutantes in New York, heard Mlle. Berthe Erza at a recital in Aeolian Hall last night. Miss Erza was born in Algiers, and though it may be literally true, as her manager reports, that she "passed the early years of her life on the edge of the desert," she obviously did not acquire her musical training in the Garden of Allah, but under good masters.

To excellent teaching she brought a serviceable voice of fine quality and volume and nice instinct, at least for the song style. For the dramatic manner, which she essayed, airs from Gluck's "Iphigenie en Aulide" and "Alceste," as well as the florid air, "Mein glaubiches Herze," from one of Bach's church cantatas, the singer seemed a trifle scant of breath and careless of her phrasing, because of a desire to show the power of her dramatic soprano in the broad and sweeping lines of "Divinites du Styx." French, Russian and English songs filled the later portion of her program, in which she made a decidedly favorable impression.

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Founds Teaching Method on Gregorian Chant

System Grounded in Definite Artistic Tradition by Justine Ward Is Demonstrated at the College of the Sacred Heart—Dr. Gartlan and Joseph Bonnet Set Problems for the Classes—Young Pupils Meet Test of Equal Familiarity with All Keys—Audience Which Includes Board of Regents Members Calls on Individual Children for Exercises

FIRST, the chant, "Our Father." Then a little air by Mozart, "It is Love." Then a Christmas carol, a Noël Bourguignon.

You cannot catch in your fingers the voices of the fifteen little girls and fifteen little boys who are singing, but if you should leave your seat in the audience of educators, musicians, society folk and plain people, you might add the testimony of touch to that of sight as to the substantiality of the thirty small bodies. The sweet-mannered nun who is leading the singers has already illuminated the Justine Ward Method of Teaching Music with a well-reasoned and not over-laudatory talk. She was not asking you to believe, sight unseen; she was only telling you what her own eyes had seen, her own ears heard, and so just suggesting that you should look for this and listen for that.

Should enchanted senses demand yet more proof than her reasonableness of the actuality of the scene, the architecture and decoration of this large hall of the College of the Sacred Heart, in the Manhattanville section of New York, would convince them. The faith which reared Gothic cathedrals in Europe in the Middle Ages has lapsed from its high traditions in this respect in America. But the musical tradition of Gregorian chant persists, not only undimmed, but enhanced by Mrs. Ward's method, which was originally designed for use in parochial schools of the Roman Catholic Church and which it is to be hoped will preserve throughout its extension to a wider field the distinction derived from this tradition.

Common Sense Applied to Music

To one who, previously uninformed, attended the demonstration conducted by Mother Stevens on the afternoon of

Dec. 29, this background of tradition presented itself as a unique recommendation of the method. Too many of the lady educators who have ventured into music have bought their pupils' precocious knowledge with a lot of ritualistic nonsense. A new method seems to promise—or threaten!—new apparatus, new cabalistic intricacies of formula. But the very firmness of the rock on which Mrs. Ward has builded has saved her from rearing any more such leaning towers. Her structure is clear and simple. As outlined by Mother Stevens, this method is dependent on the universal instrument of the voice. Following the production of a definitely musical tone, the pupils of the system are introduced to the conceptions of pitch and rhythm. Solfège is simplified at first by the use of more fundamental symbols than those of conventional notation. The relationships of tones are brought out by the use of numbers as well as the mono-



Justine Ward, Founder of a Method of Teaching Music

syllabic names; by the teachers' and pupils' conveyance of musical ideas through the use of the fingers in correspondence with this numbering and only finally by the use of the conventional notation. Besides using songs as basis for theoretical exercises in transposition, the pupils are incited to melodic and so to contrapuntal invention.

To illustrate these points, three classes were used besides the six-year-old girls from Annunciation School and boys from Our Lady of Lourdes School. First-year work in the method was further demonstrated by a group of boys of patently mixed race from the non-sectarian Kips Bay Boys' Club, maintained by the Charity Aid Society; second-year work by children from lower grades of Annunciation Girls' School, and third-year work by girls from upper grades of Annunciation School. Children from these groups were called at random by members of the audience to dictate little phrases to their fellow-pupils in their finger-language, to carry on brief musical conversations, to write all or part of an original melody in numbers on the blackboard. Dr. Gartlan, superintendent of music in the New York public schools, who was one of the many supervisors present, administered a simple melodic bone for one of the classes to chew on. It was a problem only too easily cracked. Meatier was the minor tune which Joseph Bonnet volunteered. One measure of this proved tough to the oldest girls' class, but under the kindly direction of Mother Stevens they attacked it boldly and would probably have mastered it as well as they did everything else if the failing light had not warned of the passage of time. A few songs had to be omitted.

Show Contrapuntal Skill

One of the most remarkable doings of the afternoon was the neither embarrassed nor nonchalant writing of an original melody by a girl in her early teens, who chose to have the numbers which she had written vocalized in the key of F Minor by the class. Another girl later wrote another melody below this, and without previous separate rehearsal of this second part, the class, arbitrarily divided into two choirs, sang the combined tunes. The true test of simplified methods, equal familiarity with all keys, was met brilliantly by these girls. The most difficult modes appear simple to them. A suspicion might have been conceived of the ability of some of the attendant public school supervisors to surmount the obstacles which these children rode over smoothly.

The songs on the program included French and German folk-songs, a melody by Carissimi, "The Owl and the Pussy-cat," two Schubert songs, Marella's "How Hushed and Tranquil," Nesbitt's "Little Miss Moffet" and Barnby's "Little Town of Bethlehem." Both individually and *en masse*, the singing was remarkable for purity of tone. These children represented no anxious selection and intensive training but only developed possibilities of the normal average.

The audience included the members of the Board of Regents, Mr. and Mrs. Nicholas Brady, Mrs. William Bayard Cutting, Mrs. Adrian Iselin, Mrs. Gano Dunn and Mr. and Mrs. Henry James. D. J. T.

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How the Pacific Coast Agrees with ARTHUR HACKETT

All Other Points of the Compass Long Since Have Agreed with the Pacific Coast Where This American Tenor Is Concerned

PORTLAND:

"One of the best, honest-to-goodness tenors who has sung in this section for a long time. He has a silvery, opulent, charming lyric tenor voice of satisfactory volume, and his diction is painstaking and beautifully distinct. It is a pleasure to hear such a finely-trained native American tenor as Mr. Hackett."—The Oregonian.

"Mr. Hackett scored a big hit. His voice is of beautiful quality and under perfect control. His diction is the best heard here in years, and the beauty of it is that he delivers the words so distinctly without sacrificing the music."—Oregon Daily Times.

"Made his first appearance in Portland, and won his audience completely in his first number, recitative and aria from Jephtha (Handel), which he sang with great dignity and dramatic intensity. His voice is a lyric tenor of great beauty. In fact he is a real artist."—Portland Telegram.

SEATTLE:

"Has a tenor voice of the first magnitude. His tones are of excellent quality and unusual clarity. His enunciation could not be surpassed either in his French or English songs."—Seattle Star.

"Displayed a voice of intrinsic smoothness, power and richness of tone, splendidly trained. His program, one of the most thoughtfully chosen, emphasized his grace of technique, purity of tone and sympathetic style."—Seattle Times.

SACRAMENTO:

"Arthur Hackett sings well, exceptionally well. His work in the concert field is thoughtfully accomplished, and he is fortunate enough to have as a foundation for his musicianship a tenor of fine quality—one that is sweet enough and pure enough and true enough to suit the most high of the musical clan. Arthur Hackett has a way with him, personality and temperament. He establishes a friendly atmosphere, and his dignity in so doing made his audience quick to approve."—Sacramento Bee.

"American born and splendidly trained, there is no concert tenor now before the public whose recitals are more certain to give real pleasure. He is a singer of ingratiating freshness and personality, whose intelligence and taste are admirable, and whose voice is one of smooth quality, silvery in its upper tones and with all the resonant richness of a baritone in its lower."—Sacramento Union.

SAN FRANCISCO:

"Mr. Hackett is a musicianly person. He sings with good taste and he has the gift of pure enunciation in a rare degree. The words come to you, and whether they be in French, German or English, you never have any trouble in telling what they mean. English is as beautiful as Italian when it is sung as Hackett sings it."—San Francisco Examiner.

"Arthur Hackett, whose previous appearance in San Francisco won him a host of admirers, was greeted

with the cordiality of an old friend, and made many more among the crowd that filled the auditorium, with the beauty of his tones and their heart-moving intensity."—San Francisco Call and Post.

OAKLAND:

"Hackett is an all-around tenor. His voice fuses lyric and dramatic qualities so nicely that you can assign him definitely to neither category. In his lyric moments he employs his high register with exceptional sweetness and suavity, succeeding, nevertheless, in a facile entrance upon more oratorical passages."—Oakland Tribune.

LOS ANGELES:

"What a fine evenness of tone Arthur Hackett evinces in his singing! You cannot fail to be pleased and even fascinated by it."—Los Angeles Times.

"For soloist no artist has done more magnificent singing than Arthur Hackett, tenor. He has a robust voice with a rich baritone quality to it. It is even throughout its expanse, under cultured control and has warmth as well as breadth."—Los Angeles Evening Express.

"A young tenor of sure intonation, wide range and artistic singing qualities, whose solos won him instant and sure popularity with his audience yesterday. The 'Lohengrin' aria 'In Fernem Land' showed the broad dramatic power to which his voice lends itself."—Los Angeles Examiner.

Sharing honors with the great orchestra, the guest soloist, Arthur Hackett, added a laurel to his own crown in his splendid singing of the aria from Wagner's 'Lohengrin.' His voice is of the Wagnerian robustness without unnecessary forcing, and his top notes floated over with a most satisfying volume. Many recalls convinced the singer of true appreciation for his artistry."—Los Angeles Evening Herald.

"The soloist of the day was a joy indeed. To sit back and listen to the finished singing of Arthur Hackett is a rare pleasure. His voice of exquisite lyric quality is used with the greatest intelligence. His poise and grace of manner are also assets. His numbers gave ample opportunity for variety of treatment, and Hackett made each one a thoroughly artistic achievement."—Los Angeles Record.



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"An Inspired Interpreter in
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The Press, wherever HERBERT GOULD has appeared, has been unanimous in declaring him to be an artist remarkable for

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"ONE OF THE MOST BEAUTIFUL AND FINEST TRAINED SINGING BASS VOICES IN AMERICA."—MAURICE ROSENFELD, *Chicago Daily News*.

"HE HAS TEMPERAMENT, INTELLIGENCE, YOUTH, AND DISTINGUISHED APPEARANCE."—HERMAN DEVRIES, *Chicago Evening American*.

"In dramatic fire, clarity of diction, and grasp of the meaning of oratorio, HERBERT GOULD is one of the best ever heard here."—KATHERINE PANNILL MEADE, *Milwaukee Sentinel*.

"HERBERT GOULD quickly won the hearts of his audience by his great dramatic force."—*News*, Birmingham, Ala.

"HERBERT GOULD sang with illuminating intelligence and excellent taste."—ALBERT C. WEGMAN, *St. Louis Times*.

"HERBERT GOULD is the finest basso ever heard here in oratorio."—J. B. MILLER, *Tribune*, Salt Lake City.

"IN VIGOR, IN COLOR, IN RANGE AND FLEXIBILITY, HERBERT GOULD'S VOICE IS AS FINE AND ATTRACTIVE A MASTER OF MELODY AS ONE WILL HEAR IN A WHOLE CYCLE OF SONG RECITALS."—EDWARD C. MOORE, *Chicago Daily Tribune*.

HERBERT GOULD'S engagements this season include the North Shore Music Festival, Evanston, Ill.; the Apollo Musical Club, Chicago; Semi-Centennial Festival; St. Louis Spring Festival; Portland, Ore., Apollo Club; Spring Concerts, Recitals and Oratorio Appearances in the West, South and Middle West; "Messiah" performances in Mt. Vernon, Ia.; Rock Island, Ill.; two appearances in Chicago, Milwaukee, Wis.; Birmingham, Ala.; Laramie, Wyo.; Boulder, Colo., and Salt Lake City, Utah.

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"Snégourotchka" Achieves Its American Première



Photos Inset by Mishkin; Scene Photo by White

Boris Anisfeld's Fantastic Setting for Act Four of Rimsky-Korsakoff's "Snégourotchka." The Portrait at the Left Is of Lucrezia Bori in the Title Role. At the Right, Léon Rothier Appears as "Old King Winter"

TRAGEDY yielded its customary place to Fantasy at the Metropolitan Opera House Monday night, Jan. 22, when Rimsky-Korsakoff's "Snégourotchka," now some forty years old, achieved its American première. Though the Chicago Opera Association opened its New York engagement the same evening, the audience at the Metropolitan had something more than the customary brilliance. The advent of another Russian opera, and one which promised allurements of a spectacular character as well as further acquaintance with the melodist who created the enchanting "Coq d'Or," had been looked forward to as a circumstance second to none in the fulfillment of the Metropolitan's pledges for the season.

In the cast for the first American representation of the work were Lucrezia Bori, to whom was entrusted the part of the snow-maiden of Russian folk lore; Marion Telva, Raymonde Delaunois, Kathleen Howard, Orville Harrold, Mario Laurenti, Léon Rothier, Angelo Bada, and others in lesser rôles. Artur Bodanzky, who had prepared and rehearsed the work, and who was responsible for numerous and sometimes devastating cuts in the score, conducted Fantastic and characteristic settings were provided by Boris Anisfeld and costumes quite as rich and colorful as those utilized in "Coq d'Or" and "Prince Igor" captivated the eye. The "Dance of the Birds," of which there had been some little advance flutter, and a "Danse des Bouffons" were incidents that afforded manifest delight. The pageantry of an exotic fairy lore gave beauty to stage pictures that were no less appealing than Rimsky-Korsakoff's poetic and melodious music.

There can be no questioning the pleasure with which "Snégourotchka" was viewed and listened to by a large proportion of Monday night's audience. Though the work is not one to stultify or exploit individual singers, Miss Bori and the other artists were repeatedly called before the curtain, and there were flowers for the soprano. Mr. Bodanzky, Mr. Anisfeld and Samuel Thewman, the stage

manager, also were summoned to the footlights to acknowledge the applause.

Regarded as a Russian "Oberon"

It cannot be chronicled, however, that the success of "Snégourotchka" was of a sensational character. Perhaps no work so slender, dramatically, and so dependent on an appreciation of poetic elements, could hope to achieve more than the altogether cordial reception accorded Monday night's opera. Now that "Oberon" seems to have gone into the discard, "Snégourotchka" would appear destined to fill its place. There is a kinship in the grace and charm of the two, differing as they do in period, subject, technique and the nationalistic elements that are fundamentals in their utterance. "Oberon" held a place in the repertoire only three seasons. Whether as long, or longer life can be prophesied

in New York for "Snégourotchka," in these days when operas must pay their way, cannot be determined on the basis of what was revealed at the première. Those who are not too sanguine will recall that five seasons seem to have sufficed to eliminate "Coq d'Or," a more mature and richer-hued product of the Korsakovian genius.

American audiences have still to acquire the proper perspective regarding the Russian nationalist operas, with their technique so different from Italian, French or German works, and their different conception of dramatic values. "Boris Godounoff," "Prince Igor" and "Coq d'Or" have done effective pioneering, but there is much more to be accomplished. It would be the greatest pity if "Snégourotchka," the Metropolitan's latest devoir in behalf of the Muscovite scores, should prove only a *succès*

d'estime, as that might close the door to other of the Rimsky-Korsakoff operas—"Sadko," "Kostchei," "The Enchanted City of Kitej," "Tsar Saltan," "Servilia" and "Pan Voyevoda"—which an increasing number of the Metropolitan's clientèle hope some day to hear. Perhaps if "Snégourotchka" had preceded, rather than followed "Coq d'Or" at the Metropolitan, a more confident prediction as to its future there might be made for it without awaiting the cumulative impression of repetitions. It stands in relation to the later score, much as "Prince Igor" stood to "Boris." The early shelving of the Borodine work, probably justified by the decrescendo of public interest manifested in it, has remained a matter of keen regret for those who will now be most concerned over the fortunes of "Snégourotchka." The reviewer can only repeat that its reception Monday night seemed altogether a friendly one, and add that he personally found much pleasure in the succession of Korsakovian melodies and some little tedium in the musical interchanges between the characters corresponding to declamation or recitative.

Dramatic the opera certainly is not. The question then is whether American audiences are yet ready to accept other qualities in lieu of dramatic stress. Perhaps the hundreds of thousands of Russians and Russo-Americans now in New York will play a large part in answering this question. "Snégourotchka" must stand on its own drawing power. There are four acts and a prologue of it, and it cannot be linked with "Pagliacci" or "Cavalleria Rusticana" or "L'Oracolo" in making a bid for standees, as was "Coq d'Or."

History of the Opera

A few animadversions to the history of "Snégourotchka" will suffice. The subject, which Tchaikovsky also treated in his incidental music for Ostrovsky's play, began to make its appeal to the young Nationalist in the late 'seventies. He was deep in Ostrovsky's tale of "The Snow Maiden" while occupied with the rehearsals for his second opera, "A Night in May," and very busy at the same time with his free school concerts and with various official duties. It was at this

The Story of "Snégourotchka"

The story of Rimsky-Korsakoff's "Snégourotchka," "a Legend of Spring-tide," adopted for operatic purposes from Alexander Nikolaivich Ostrovsky's tale, and sung in a French version by Mme. P. Halperine and Pierre Lalo, can be summarized as follows:

PROLOGUE.—*Snégourotchka*, daughter of *Fairy Spring* and *Old King Winter*, gains her parents' consent to live among mortals. She is discovered by villagers of the land of the *Berendays* celebrating "Carnaval" in her woodland home and is adopted by the village drunkard *Bobyl* and his wife, *Bobylicka*, who know nothing of her origin.

ACT ONE.—*Snégourotchka*, now a villager, is fascinated by the shepherd, *Lel*, whose indifference grieves her. *Mizguir*, a rich merchant, comes to wed *Koupava*, but discards her as soon as he sees *Snégourotchka*, who, however, repulses him. *Koupava* resolves to complain to the *Czar of the Berendays*.

ACT TWO.—The *Czar*, in his palace, hears *Koupava* and summons his subjects to pass judgment on *Mizguir*. The latter's only defense is the beauty of *Snégourotchka*. She appears and the *Czar*, learning that she has not loved, and fearing the anger of the sun-god, *Yarillo*, because of this, calls upon some gallant to melt her heart and win her. *Lel* is selected for the task and *Mizguir's* request that he be permitted to continue his suit is granted.

ACT THREE.—At festivities in the Sacred Wood, *Lel* wounds *Snégourotchka* by selecting *Koupava* as his dancing partner. *Mizguir* pursues *Snégourotchka* ardently, but a guardian *Faun* confuses him and he loses his way in the woods. *Snégourotchka* overhears words of love between *Lel* and *Koupava*.

ACT FOUR.—*Snégourotchka*, seeking her mother, *Fairy Spring*, in the valley of the sun-god, beseeches that she be permitted to love, as mortals do. The wish is granted. *Mizguir* claims her, and, as the *Berendays* enter with their *Czar*, the happy pair appear to announce their betrothal. With the kiss of her earthly lover on her lips, a sudden ray of the sun strikes *Snégourotchka*, and, maiden of snow that she is, she melts and expires. *Mizguir* leaps to his death, and the opera ends with a hymn to the sun-god.

[Continued on page 44]

Voice and the Value of Diction

The following article by Amelia Summerville was published in "Equity," the official organ of the Actors' Equity Association:

The human voice, properly trained, keyed and modulated, is the instrument of inspiration,—a factor of the infinite.

It is the tool with which intelligent expression fashions the masterpieces of

drama, opera and oratory and gives them matchless interpretation.

Thus trained, keyed and modulated, the Voice becomes a vast symphony of the spirit, sweeping the heart-strings of the multitude.

Without the fellow-workmanship of this Voice, Shakespeare would be a Dud and Wagner merely a Noise. Without it, the Actor would be only stage furniture, the Maestro simply a Minstrel, and the Orator a Reciter.

Who does not recall the tremendous, the pathetic, the perfect modulation of Sara Bernhardt? Her power was in her Voice.

David Warfield's matchless artistry

lies in his perfect use of the Voice. He never has had a superior in his power to touch the tender emotions of mankind.

Joseph Jefferson gave realism to "Rip Van Winkle" because he was able to speak in the tones and simplicity of the yokel.

Great, outstanding examples include: Joseph Haworth, Kyrle Bellew, James O'Neill, Lawrence Barrett, Richard Mansfield.

Who will ever forget who has heard it, the thunder of the voice of John McCullough's *Othello*, or the insinuating, ensnaring utterances of Edwin Booth's *Iago*?

History records of Richard III (not

an actor, but a King), that, misshapen as he was physically, he had a Voice of such pathetic and persuasive power that he could woo the love of the perfect beauties of his Court.

The quality of the lines of Gilbert and Sullivan is such that no singer can adequately interpret them without a perceiving, comprehending and expressive Voice.

The woman or man who can teach their fellows the proper use of this Divine Instrument will be an unmeasured benefactor of mankind.

To teach people language is one thing, but to teach them how to express a language so that their hearers may understand and be moved is quite another thing.

The Voice specialist, therefore, occupies a unique place as a promoter of values in articulate speech.

At the Town Hall, New York, on Monday, January 9th

ELLEN RUMSEY

CONTRALTO

gave her THIRD NEW YORK RECITAL

GILBERT GABRIEL IN NEW YORK SUN:

"A young American contralto remembered here for past performances, Ellen Rumsey gave her first recital of this season in the Town Hall yesterday afternoon. She had chosen a program finely balanced between old and new classic and atmospheric which wanted a broad scope of interpretative power. Miss Rumsey proved herself possessed of it. Miss Rumsey has a light voice, pleasing and smooth in tone. She sings with taste and well-schooled phrasing. She exhibited a good deal of personality."

KATHERINE SPAETH IN THE EVENING MAIL:

"She made more emphatic the impression she created when we last heard her. There is a really beautiful quality in her voice; she knows how to use her talent, to phrase and to be dramatic. Perhaps the most perfect thing she did was Haydn's Spirit Song, though she put energy and a certain vigor in Moussorgsky's Hopak. Miss Rumsey is charming to watch, gracious and fresh as an apple blossom."

NEW YORK HERALD:

"She again sang with a voice of rich quality and an instinctive feeling for musical interpretation."

MAX SMITH IN THE NEW YORK AMERICAN:

"She presented a program that embraced music by Bach, Haydn, Donizetti, Recli, Tchaikowsky, Rachmaninoff, Moussorgsky, Tereschenko, Laparra, Fourdrain, Kuersteiner, Hughes, Schindler, Jaernefelt and Martin. Her voice is of an essentially lyric character and exceptionally lovely in quality. It is remarkably well equalized too throughout its range, though her medium is particularly warm and

mellow. She has intelligence, assurance and energy."

DEEMS TAYLOR IN THE NEW YORK WORLD:

"Miss Rumsey sings with intelligence and considerable feeling. She knows the meaning of what she sings and communicates a mood. The voice itself is expressive and colorful."

H. E. KREHBIEL IN THE NEW YORK TRIBUNE:

"Her voice had considerable range. With satisfactory shading and expression Miss Rumsey made a favorable impression, pleasing her audience."

PITTS SANBORN IN THE GLOBE:

"Miss Rumsey sang with animation and expression."



Kitty Beale and Alfredo Oswald in Cooper Union Concert

Kitty Beale, soprano, and Alfredo Oswald, pianist, were the soloists at the Cooper Union Concert, New York, on Sunday evening, Jan. 15, their program including numbers by Verdi, Scarlatti, Chopin, Liszt, Rimsky-Korsakoff and others. The hall was filled. This concert was the ninth of a series of twenty concerts being given under the auspices of the People's Institute this winter.

Marie Mikova Re-engaged for California

Following her Town Hall recital and appearances in Boston, Providence and other cities, Marie Mikova, pianist, has been engaged for the third time by the University of California in Berkeley, Cal., for its summer session. Miss Mikova will be at the University from June until August. Besides teaching, she will appear in several sonata recitals with Sascha Jacobinoff, violinist, and in solo recitals of her own. These recitals have been so well liked that a course of eight weeks is contemplated instead of the customary six weeks.

Little Symphony to Give Program in N. Y. Series

George Barrère and his Little Symphony will give the third program in the series of Concerts Internationaux de la Libre Esthétique, at the Ambassador Hotel, Saturday morning, Feb. 11. These concerts, which are organized by Lady Dean Paul (Poldowski) are bringing to the New York public music that is entirely new, and also unfamiliar music by composers, ancient or modern.

Friends Greet Miss Peegé in Milwaukee

Many personal friends of Charlotte Peegé, contralto, were in the audience of 2000 which heard her in concert at Milwaukee early in the month. Milwaukee is the singer's home city, and she had not been heard there for several years. This appearance was one of a group in Wisconsin. Cities in which she sang for the first time this month were Green Bay, Madison and Racine. She has been presenting songs by Gretchaninoff, Rachmaninoff, Grieg, Ferrari, Seneca Pierce and the aria from "Samson and Delilah," as well as the infrequently heard "This Is the Moon of Roses" by Bainbridge Crist.

Sklarevski to Tour Abroad

Alexander Sklarevski, Russian pianist, who was introduced to New York early in the season, is to return shortly to the Orient for a second tour. He will visit Japan, China, the Philippines and Java between February and May, and then make a tour of Australia and New Zealand before coming back to America next fall. Arrangements for Mr. Sklarevski's Australian and New Zealand concerts have been made by Charles Drake, who will also manage the pianist's affairs in America next season.

Raisa and Rimini to Give New York Recital

Rosa Raisa, soprano of the Chicago Opera Association, and Giacomo Rimini, baritone of that company, will, assisted by the Cleveland Symphony with Arthur Sheppard, conducting, make their first appearance in New York this season at the Hippodrome on Sunday evening, Jan. 29.

Fourth New York Recital for Rosing

A fourth New York recital will be given by Vladimir Rosing, Russian tenor, on the afternoon of Feb. 8. His program will be given in Aeolian Hall.

IDA GEER
WELLER
MEZZO-CONTRALTO

"Contralto of Fine Ability Makes Impression by Her Singing"

"Ida Geer Weller, contralto, although heralded as a singer of merit, surprised her auditors with her beautiful voice and complete mastery of the difficult art of really singing a song well, interpreting the meaning of the poet as well as his musical projector, the composer. Miss Weller's fine range and unusually well trained voice enable her to sing a stimulating variety of things, while her style is of the type that makes everything she does worth while."
—*Philadelphia Record*, Nov. 11, 1921.



Photo by Morse, N. Y.

"Tones that partake of both the mezzo and contralto quality were used with admirable ease and fluent expressiveness, the singer in calm demeanor and lack of ostentation setting an example to those who too evidently strive to make an 'impression.' From the solemn 'In Questa Tomba' of Beethoven, Handel's 'Cara Solve' and other classical selections Miss Weller proceeded with versatile ability and marked success through the varying phrases of a long and exacting program. Her delivery of the aria from 'La Mort de Jeanne D'Arc' by Bemberg was a fine exhibition of dramatic interpretation and the group of Gypsy Songs by Dvorak—including the favorite 'Songs My Mother Taught Me'—showed she is capable likewise of a lighter, brighter style of expression."
—*Philadelphia Bulletin*, Nov. 11, 1921.

"Mezzo-Contralto Has a Large Tone and a Refined Intelligence in Song"

"The audience found pleasure and profit alike in a choice of contralto songs that was in all instances of the worthiest. Miss Weller has a large tone, and a flair of the dramatic mood and the intense moment, effectually disclosed in such an air as that of Bemberg. A refined intelligence inspired the delivery of songs the character and quality of which spoke in favor of the artist."
—*Philadelphia Public Ledger*, Nov. 11, 1921.

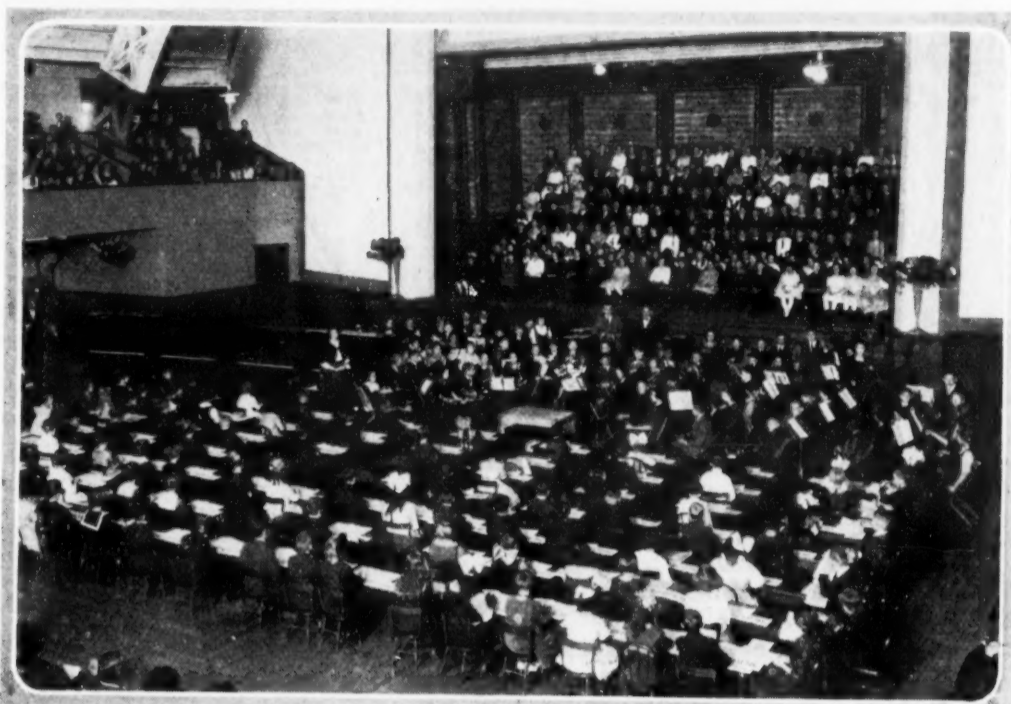
"Ida Geer Weller Shows Amazing Range and Color"

"With a voice of color and surprising range Ida Geer Weller, mezzo-contralto, delighted a large audience when she made her Philadelphia debut in recital in the Academy of Music foyer yesterday afternoon. Miss Weller's program was arranged interestingly and she has a clear and resonant quality of tone, which is sustained throughout the entire range, surprisingly so in the high notes."
—*Philadelphia North American*, Nov. 11, 1921.

Æolian Hall Recital, Tuesday Evening, Feb. 7, 1922

Mgr.: **ANTONIA SAWYER, Inc.**
Æolian Hall **New York City**

Lincoln, Neb., School Children Give Unique Exhibition of Musical Skill



Scene at Education Week Music Demonstration in Lincoln, Neb., When Nearly 500 School Children Gave a Program of Choral Singing and Orchestral and Piano Pieces

LINCOLN, NEB., Jan. 21.—An extremely interesting demonstration of the talents of the children of the Lincoln City Schools was given as the closing feature of the National Educational Week, at a concert organized by the music department of these schools under the auspices of the Lincoln Chamber of Commerce. The concert, given in the City Auditorium, attracted an audience estimated at more than 4500.

The first part of the program was made up of part-songs and a cantata, admirably sung by 600 grade school children conducted by H. O. Ferguson, director of music in the city schools. A group of spirited orchestral numbers was played by the Junior Orchestra, an organization of ninety picked players from the grade school orchestras. Charles B. Richter, Jr., conducted.

A demonstration of the "Lincoln Way" public school piano classes formed the second part of the program, and was directed by Hazel Gertrude Kinsella, originator of the "Lincoln Way." The class comprised 100 children, representative of twenty-two grade schools. They gave first an open lesson, showing the way in which it is possible to present the material in a thorough and interesting manner to a large group of children. Following the open lesson the little pianists gave an enjoyable concert.

One boy, aged seven years, played with remarkable confidence, scales, a study, a modern piece, and a Bach Minuet. A little girl, aged nine years (who began her study in October), showed great intelligence in the playing of Schumann's "Happy Farmer." Other children, seven and eight years old, played solos and accompaniments for group singing. The three closing numbers of the concert were piano ensembles, in which, in each number, twenty little pianists (from as many grade buildings) played together on ten pianos, approximately sixty children thus appearing. For the closing number the audience rose and sang "America," accompanied by twenty little players at the ten pianos.

This excellent ensemble work is made possible in Lincoln by the offer of a local piano dealer who furnishes, free of charge, on Saturday (and any desired week-day) the use of his concert hall, and ten good pianos tuned together. The

pupils prepare for these ensemble meetings in their own buildings.

The "Lincoln Way" of teaching piano has proved so popular in this city that it is now necessary to keep two grade school buildings open all day on Saturdays to take care of the classes. It is expected that four school centers will be open on Saturdays for the piano classes next semester, in addition to the teaching during the five regular school days of the week. Piano class teachers are now sent out from Lincoln to a number of suburbs, neighboring small towns and rural schools one day each week. H. G. K.

MUSIC WEEK IN KENT

Soloists Visit Homes, and Clubs and Church Choirs Join in Celebration

KENT, WASH., Jan. 20.—Music Week was celebrated in Kent from Jan. 8 to 13, under the auspices of the Women's Improvement Club, of which Mrs. F. B. Churchill is president. Special programs of music were given in the churches on Sunday, and the church choirs united on Wednesday night in the performance of a cantata under the baton of B. A. Look. Monday and Tuesday were devoted to music in the homes, and on the first of these nights a progressive musicale was carried on by soloists who visited many homes, each giving his number and proceeding to the next appointment. Ensemble numbers were sung in this way on the second night.

A program was given by the Cornish School of Music on Thursday night, and in the final concert on Friday at the High School auditorium, the Kent Land, the Civic and High School orchestras, the Boys' and Girls' Glee Clubs, and community singing led by David Scheetz Craig, editor of *Music and Musicians*, Seattle, made up the program.

The soloists participating in these events were: Mabel Morrill and Iris Murkar, pianists; John A. Houck, Ruth Bassett, and Harold Long, violinists; Miss Deffries, Mrs. Fred Grant, Clyde Benadom, Mrs. Charles Meredith, Mrs. R. Oliver, Jessie Smith, Jesse Childs, vocalists, and Ruth Meredith, xylophone soloist. The school singing was under the direction of Gladys Manson.

D. S. C.

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Van Hoogstraten, Stransky and Coates Supply Orchestral Provender of the Week in New York

Erika Morini, Elly Ney, Guy Maier and Lee Pattison Are Assisting Artists with Symphonic Organizations—In Commemoration of Saint-Saëns, Philharmonic Plays Three of His Works on Sunday Afternoon Program—Two-Piano Numbers Feature of Coates Concert

ORCHESTRAL programs of the week in New York included three by the Philharmonic under Josef Stransky's bâton, a special concert at which the Philharmonic players were led by Willem van Hoogstraten, husband of the pianist, Elly Ney, and a Sunday afternoon concert by the Symphony Society, after a brief tour afield. Erika Morini was soloist at the Philharmonic's mid-week pair. Mme. Ney played at the Philharmonic's Sunday concert and also at the special concert under the direction of her husband. Guy Maier and Lee Pattison, two-piano specialists, presented Bach's C Minor Concerto and Liszt's "Concerto Pathétique" with orchestra at the Sunday Symphony Society Concert. Borodine's infrequently played second Symphony and Elgar's "Enigma" Variations were brought forward by Albert Coates at this concert. In commemoration of the French composer who passed away recently, three of the Saint-Saëns symphonic poems were included in Mr. Stransky's Sunday program.

Van Hoogstraten Conducts

The Philharmonic Orchestra, conducted by Willem van Hoogstraten, Elly Ney, soloist, Carnegie Hall, Jan. 16, evening. The program:

Variations on a theme by Mozart, Op. 132 Reger
Piano concerto, B flat (Koechel 450).....Mozart
Elly Ney.
Symphony No. 4, F minor, Op. 36, Tchaikovsky

Willem van Hoogstraten, the young Dutch conductor, and his wife, Elly Ney, the pianist, followed up their Brahms Memorial Concert with a second joint concert, with the Philharmonic Orchestra, at Carnegie Hall on Monday evening of last week. The program consisted of Max Reger's Variations and Fugue for orchestra on the theme of the first movement of Mozart's pianoforte sonata in A. Tchaikovsky's Fourth Symphony and, placed between them, Mozart's Concerto in B Flat for piano.

At this concert the audience had a greater opportunity than on the previous occasion to gauge Mr. van Hoogstraten's

powers as a conductor and the demonstrations of approval accorded him registered an emphatically favorable verdict. He knows his instrument and its possibilities thoroughly and is a man of fine musicianship. He has an uncommonly solid sense of rhythm that understands how to be plastic without breaking loose from its moorings, and he is possessed of a certain intense vitality that communicates itself at once to his players. To the highly elaborated Reger variations on Mozart's lovely Andante he brought a strong searchlight of analytical discernment that rendered them so pellucid as almost to excuse Reger for using a spontaneous Mozart theme as a model which to drape a series of samples of his extraordinary ingenuity. Of the Tchaikovsky Symphony Mr. van Hoogstraten showed that he had a clearly defined and deeply felt conception, to which the orchestra under his bâton gave eloquent utterance, glowing with richness of color and sensitive responsiveness to the emotional effects he strove to produce.

Mme. Ney entered heartily into the

spirit of the Mozart Concerto in B Flat, keeping it dynamically within its essential framework, her playing of it being marked by tender gaiety and joyousness in the first and final movements and the right touch of wistful sentiment in the Andante. In response to the insistent demands for an extra number she gave a delightfully crisp performance of Mendelssohn's Rondo Capriccioso. H. J.

Two-Piano Pair with Coates

The New York Symphony, conducted by Albert Coates, Guy Maier and Lee Pattison, pianists; Carnegie Hall, Jan. 22, afternoon. The program:

Symphony No. 2, in B minor (Heroic), Borodine
Concerto in C minor, for two pianos with orchestra Bach

Symphonic Variations, "Enigma".....Elgar
Concerto Pathétique, for two pianos with orchestra Liszt
(First performance in New York.)

For his concert on Sunday afternoon, Jan. 21, Albert Coates chose music rather unfamiliar to New Yorkers. The New York Symphony Orchestra, under his bâton gave a fine performance of Borodine's colorful Second Symphony, a work that might well be heard oftener, and Elgar's "Enigma" Variations. The latter are not exactly unfamiliar here, yet they are not played as often as some other modern orchestral pieces, and certainly not as often as they deserve to be played. Mr. Coates gave them a performance similar to that he gave last season of this best of all Elgar's orchestral work. The audience recognized it and gave him an ovation.

Guy Maier and Lee Pattison were the soloists, and in Bach's Concerto in C Minor and Liszt's "Concerto Pathétique" they had a genuine triumph. How finely developed their team-work is in their recitals readers of this journal know. In

[Continued on page 52]

MERLE ALCOCK

"A Really Gorgeous Voice."
"A Triumph of Sheer Good Singing."

St. Paul...

St. Paul Pioneer Press, December 10, 1921.

"Wednesday night's Schubert Club Concert was the best song recital that has happened 'round here in a long time. A really good contralto, like a really good tenor, is uncommon. Mrs. Alcock is more than a good contralto, for besides having a really gorgeous voice—a voice which has marked individuality and a mellowness and flexibility rarely met with, she is stunning to look at and has a stage manner which in itself is captivating. The combination of all these things was such that through the first song she had her audience just where she wanted them. The program was certainly sufficiently varied. Her French songs and the ballads, especially the Bayou Ballads, were done entrancingly. And it is unusual too to hear a singer who enunciates every word so that you can really understand it. I would have been glad to have heard the singer for at least an hour more."—John De G. Briggs.

St. Paul Daily News, December 10, 1921

"Merle Alcock might with equal truth be described as a contralto with a flexible, delightful, mezzo soprano superstructure, or a mezzo soprano with a most imposing contralto basement. The technical designation, however, is of no especial consequence in view of the fact that Mrs. Alcock sings so extraordinarily well. Indeed her recital was in the nature of a triumph of sheer good singing. Everything she does, she does infinitely better than most persons ever hope to do it. The program was unhackneyed and well worth while, a really distinguished program. One of Mrs. Alcock's encores was 'He Shall Feed His Flock'—very beautifully sung and in a manner that caused one to realize how great a privilege it would be to hear her in oratorio.

"It is scarcely necessary to record the perfection with which Katherine Hoffman played and interpreted the accompaniments."—C. M. Flandrau.

Waterbury News, December 6, 1921

Waterbury...

"Merle Alcock's singing places her in a class that needs no explanation. She is undeniably a singer of rare merit; perfect placing of voice, beauty of expression, and admirable interpretations are qualities that make her a stylist of unusual order, musically speaking. She gave a selection of songs well suited to her voice and which had none of the superficial traits of so many of the ordinary run of concert selections."

Waterbury Republican, December 7, 1921

"Merle Alcock, who combines a most attractive personality with a distinctive talent, revealed a true contralto, rich and vibrant. 'He Shall Feed His Flock' was received with particular enthusiasm because Mrs. Alcock has won a distinct reputation as an interpreter of the contralto rôles in the famous oratorios. This solo was given with impressive dignity and fine shading."

Cleveland Plain Dealer, November 27, 1921

Cleveland...

"Mrs. Alcock has been applauded by Cleveland audiences on several previous occasions. She is one of our best American contraltos, which is equivalent to saying she is an American and one of our best contraltos of any nationality."

"Mrs. Alcock's voice is of rich and persuasive timbre and of noteworthy compass, and her interpretations of text and music are marked by clear insight and sensitive grasp of the content of her chosen lyrics."—J. H. Rogers.

Providence Evening Tribune, November 22, 1921

Providence...

"The Chaminade Club presented Merle Alcock, brilliant New York contralto, in a notable and unusual recital of classic and modern songs. The appearance of this gifted artist was marked by some of the most distinguished singing heard here this season. Mrs. Alcock's voice is a contralto with a very decided mezzo range, and it is, moreover, a vibrant voice of beautiful quality; and united to this are those rarer gifts of excellent diction, musical intelligence, and interpretative skill."

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New York Applauds Additions to Ranks of Recital-Givers

Myra Hess, Young English Pianist, Acclaimed as One of Foremost Newcomers of Season—Marcel Salzinger, Viennese Opera Baritone, Heard in Introductory Program—St. Olaf Choir Visits Manhattan—Gabilowitsch Plays with Flonzaleys and Gives Recital—Kreisler and Graveure in First Programs of Season—Warren Ballad Concerts Begin—Schumann Club Presents Folk Music

THE American debut of Myra Hess, English pianist, who made an enviable impression at her first appearance, was an outstanding event of New York's concert and recital week. Marcel Salzinger, Viennese baritone, was another who gave his introductory New York program during the sennight. Fritz Kreisler's first violin recital of the season in Manhattan, a concert by the Flonzaley Quartet with Ossip Gabilowitsch participating, a visit by the St. Olaf Choir, and an "Intime" by Emma Calve were of exceptional interest.

Seekers after new and the novel musical fare were accorded a seven-course banquet in two programs of modern music, Friday afternoon and Saturday night, when, along with numbers by Poldowski, Szymanowski and others, John Alden Carpenter's "Krazy Kat" "Jazz Pantomime" was presented by Adolph Bolm and his associates. Goossens' "Phantasy" Quartet, played by the Flonzaleys, was another unfamiliar work.

Recitalists included Rosina and Joseph Lhevinne, Ossip Gabilowitsch, Artur Schnabel, Frances Nash, Ruth Deyo, Katherine Bacon and Florence Cady, pianists; Louis Graveure, George Meader, Fausto Cavallini (appearing jointly with Margita de Regeczy, pianist), Josef Shlisky and Giovanni Del-Negri, vocalists.

The Schumann Club gave its first concert of the season on Monday night, Jan. 16. The first of the Frederic Warren Ballad concerts, a program sponsored by the Rubinstein Club, and a concert by the People's Liberty Chorus at which

Luella Melius was soloist, were other events of the week.

De Regeczy-Cavallini, Jan. 16

Margita De Regeczy, pianist, and Fausto Cavallini, tenor, appeared in joint recital at Aeolian Hall, Monday afternoon. Antonio dell'Orefice was the accompanist. The pianist's numbers included Schubert's A Flat Impromptu, Weber's Rondo Brilliant, Chopin's F Sharp Nocturne and B Flat Minor Scherzo and a Liszt Rhapsody. The

tenor sang songs by Gounod, Tosti and Rossini, and airs from "André Chénier," "Favorita" and "Bohème."

Familiar music with a blend of the temperament of Italian and Slav, a more than friendly audience, and many encores, were the outstanding facts. Clearly a bit nervous in her opening numbers, Mme. De Regeczy gained confidence and authority in the Chopin selections, and developed the dynamic possibilities of the Scherzo without losing sight of its inherent beauty. An Italian of Italians, with a fine sense of the dramatic, and a voice showing careful cultivation and excellent control, Fausto Cavallini sang the romanza of Donizetti's "La Favorita" admirably, was equally at home with Giordano and Puccini, and gave with great spirit as an encore "Donna è mobile," not without evoking memories of the golden voice recently silenced. Altogether an agreeable entertainment, with promise for the future.

DE B.

Ruth Deyo, Jan. 16

After an absence of several seasons from the New York concert stage, Ruth Deyo reappeared on Monday of last week in an afternoon recital in the Town Hall. Her playing of a program that for the most part avoided the conventional pattern in both material and manner of arrangement was characterized by sincerity of purpose, a command of technique fully adequate to the demands made upon it, and a praiseworthy respect for the tonal limitations of the piano.

A habit of unduly forcing little inner voices into the foreground at the expense of the main theme seems to have become something of a mannerism with her while greater abandon to the spirit of each composition taken in hand would enable her to project its characteristic mood more convincingly. She played Scarlatti's Sonata, Opus 13, with crisp articulation, and a Gigue in A and a Toccata in G Minor by Bach likewise with admirable clarity and she showed

that she can curve the flowing melodic line of a Schubert Impromptu with suave grace. Essentially virtuoso music like Balakireff's "Islamey," however, is less congenial material to her. H. J.

Flonzaley Quartet, Jan. 17

A royal feast was in store for chamber-music lovers who journeyed to Aeolian Hall on Tuesday evening for the Flonzaley Quartet's second New York concert of the season. Mr. Betti, Mr. Pochon, Mr. Bailly and Mr. d'Archembeau gave first a sturdy and well balanced performance of the E Flat Major Quartet, Op. 127, of Beethoven. And in great contrast they followed it with Eugene Goossens' Phantasy Quartet, Op. 12. Their virtuosity came into play here and seizing all the opportunities that the brilliant young British composer has given his four string players in this work they made it a thing of coloristic beauty, a fantasy, fashioned with mastery and executed by them in keeping with its conception. The work was not heard for the first time last week, for the Berkshire Quartet (Mr. Kortschak and his associates) had played it in New York. It is a striking piece, cast in one movement, the most engaging part being its middle section, one of penetrating loveliness. The writing for the four instruments is astoundingly adroit, writing that twenty-five years ago would have won a man a reputation, but which nowadays we take more or less for granted.

Finally, we heard César Franck's Quintet for piano and strings with Ossip Gabilowitsch at the piano. He joined with the Flonzaleys in a performance that united beauty of line with rhythmic verve and which in the slow movement rose to a loftiness that is not often attained in the concert room. It was a concert that made for musical culture. Such concerts are not frequent.

A. W. K.

[Continued on page 36]

LETTERS OF ENDORSEMENT

RECEIVED BY

FRANK LA FORGE and ERNESTO BERÚMEN



Mishima Photo
MARION CARLEY

I wish to thank you for the selection of my accompanist, Miss Marion Carley. She is a very gifted girl, splendidly trained, both as accompanist and soloist. I am simply delighted with her.

With kindest regards to you both,

Sincerely yours,

Frances Alda.



Mishken Photo
FRANCES ALDA

When I was so suddenly obliged to depart for Europe last year, it was with the greatest confidence that I left to you the selection of my accompanist and my programs for this season.

Mr. George Vause, whom you selected, has proven in every way a most capable and sympathetic accompanist and soloist. I wish to thank you and at the same time endorse Mr. Vause most heartily.

The programs have met with great success wherever I have sung them.

Sincerely yours,

Margaret Matzenauer.



GEORGE VAUSE

Miss Kathryn Kerin has been engaged as accompanist and soloist for the La Forge Quartette on their forthcoming Spring tour.

The fifth noonday musicale will be given at Aeolian Hall at 12 o'clock noon on Friday, February third, 1922, under the direction of Frank La Forge and Ernesto Berúmen, in conjunction with the Duo-Art Piano.



Photo by Victor Georg
MARGARET MATZENAUER

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NO FUNDS IN MIAMI FOR SCHOOL MUSIC

Alternative Plans to Carry on Instruction—Clubs Honor Mana-Zucca

MIAMI, FLA., Jan. 21.—The fact that music in the public schools of Dade County had to be given up this year because of lack of funds has given rise to two important projects in the city to meet the situation. Miss Foster, of the Miami Conservatory, has put her teachers in the field with the arrangement that students wishing instruction in rudiments of music and sight singing may enter the classes formed in each school in Miami by paying a small sum for the year's training and in the spring all the students in these classes will be massed in a spring festival program. Mme. Hall and Mrs. Sproule-Baker have joined forces in another proposition by which those who do not choose these classes may have free instruction in chorus work and orchestra playing. The Jewish Synagogue has been placed at the disposal of the classes, and nearly 100 students have availed themselves of the opportunity of entering the chorus, and forty or more

are registered in the orchestra. In Homestead the private teachers of the city and surrounding territory are featuring student programs in the morning Chapel exercises.

The Mana-Zucca Choral Society entertained at the Flamingo Hotel at Miami Beach in honor of Mana-Zucca, who has come to Miami as the wife of Irwin M. Cassels, and will make her home here. In the receiving line were representatives from every musical organization in the city—Mrs. S. H. Porter, founder and director of the Choral Society, and Mrs. M. McAllister, vice-president; Vilona Hall of the Philharmonic; Mrs. Lon Worth Crow and Mrs. D. S. Carrington of the Women's Club; Leona Driesbach and Kathryn B. Dungan of the Miami Music Club; Thelma Peterson, representing the Polk division of the Music Club, and Mrs. W. L. Greene for the Junior Club. A program was given, featuring the guest's compositions, and besides the numbers given by the Choral Society, there were solos by Mrs. Ralph J. Powers, Mrs. George Bunnell, Percy Long, Dr. Meyers, Margaret Denicke and Jeanette Lindstrom.

Mrs. J. V. Kloeber entertained the Cardinal Club recently. The qualifications for this club are that the members must

be over 70 years old, grandmothers, and are still taking an active interest in music. The Club is making a study of "Faust" this year and will take up other operas as soon as this one has been thoroughly studied.

The Miami Music Club had as its guest soloist Laura Van der Hocht, who has recently come from Chicago. The program of the day was on American Opera, and numbers were given by Madam Van der Hocht, Robert Louis Zoll, Eleanor Clark, and Mrs. Phelps Hopkins. Mrs. H. Pierre Branning was accompanist, and Mrs. Frank Ashworth gave the paper on Opera. The program was arranged by Mrs. E. R. Moore and Mrs. S. H. Porter. A. M. F.

Hall Books Coast Engagements

The first of the year found Harry H. Hall, New York concert manager, signing contracts for appearances for his artists for 1923 on the Pacific Coast. Marguerita Sylva, soprano, and André Polah, violinist, have already been booked by Mr. Hall for Coast tours next season under the local management of L. E. Behymer and Selby C. Oppenheimer. Mme. Sylva has lately been devoting herself to concert work. Mr. Polah was kept busy from June until November with concerts in England, France and Germany. Other Hall artists who are

being signed up for 1922-23 are Mrs. George Lee Bready, opera recitalist, and Esther Dale, soprano, who has won notice in her native East before venturing afield. Mr. Hall plans to return to his New York office early in February before starting on another transcontinental tour.

Boston Women's Club in Twelfth-Night Celebration

BOSTON, Jan. 23.—In a musical program at the "Twelfth-Night Revel" at the Professional Women's Club at the Copley-Plaza Hotel on Jan. 14, "Desert Star," a song by Charles Reppe, was given its first performance, the composer having arranged it for this occasion for a soloist, women's chorus and orchestra. The singers were trained by Pauline H. Clark, who conducted the evening's program. To the accompaniment of the singing, ten girls in Oriental costume gave a dance designed and led by Ruth McIntyre and Evelyn Kindler of the dramatic department of the New England Conservatory. W. J. P.

Marie Sundelius to Sing for Poor Children

Marie Sundelius of the Metropolitan Opera Company will appear in a concert under the auspices of the Aeolian Company at the Elks' Club House, Grand Concourse and Burnside Avenue, Bronx, New York, on March 5. The performance is to be given for the benefit of the Elks' summer fund for poor children. Mme. Sundelius has been engaged for several of the prominent spring festivals, including Newark and Spartanburg.

Huberman to Give His Third New York Recital

Bronislaw Huberman will give his third New York violin recital at Carnegie Hall on the evening of Feb. 15, with Paul Frenkel at the piano. Mr. Huberman's program will include several novelties, among them Respighi's Sonata for violin and piano, which will be heard for the first time in New York. He will play Bach's Adagio and Fugue in C for violin alone, Tchaikovsky's "Souvenir d'un lieu cher," and Lalo's "Symphonie Espagnole." In the Lalo number, Mr. Huberman will play the Scherzando movement, which is frequently omitted.

Grace Bradley Sings with Metropolitan

One of the younger American singers with the Metropolitan Opera Company, Grace Bradley, mezzo-soprano, was heard twice with the company during the week of Jan. 15. She appeared in the rôle of Krimgerde in "Die Walküre" on the evening of Jan. 16 and in two rôles in "Louise" in Brooklyn on Jan. 17, those of the Street-sweeper and the Forewoman. Festival dates are pending for Miss Bradley for the spring.

Boston Hears New Stoughton Suite

John Hermann Loud, organist of Park Street Church, Boston, played for the first time at his recital on Jan. 9, R. S. Stoughton's new "Tanglewood Tales" Suite, a setting of Hawthorne's text. The work in three movements, is dedicated to Mr. Loud, and he will include it in all his programs this year.

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Helen Stanley Now on Second Concert Tour on the Pacific Coast



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Helen Stanley, Soprano

The opening of Helen Stanley's second tour to the Pacific Coast within two years coincided with her professional New Year. Following a career in opera in Europe and America, the soprano has devoted the past few seasons to recital-giving. Her present tour has been arranged to take her to cities which have demanded her return and others which could not be included in her earlier itinerary. Her first recitals were given at Oklahoma City, Okla., on Jan. 10, and at Fort Smith, Ark., on Jan. 12. During January she is singing at Hollywood, Long Beach, Santa Barbara, San Francisco, Sacramento and Bakersfield, Cal. Feb. 1 will find her at Los Angeles, where she will give two recitals. The

first, at the University of California, will be semi-private. Later appearances will be made at Tacoma and Yakima, Wash., and Portland, Ore. Engagements in the Middle West will then necessitate an immediate return Eastward. Imogen Peay will be Mme. Stanley's accompanist throughout the tour, on which she will use two programs representative of Italian, French, Russian, English and American song-literature.

Fostering School Music in Iowa

GARNER, IOWA, Jan. 21.—The North Central Music Association was organized last week at a meeting at which Clear Lake, Britt, Dows, Belmond and Garner were represented. The purpose of the organization is to further the interest in public school music and more especially in that for orchestra, band and chorus. Superintendent Smylie of Dows was elected president of the new organization and Superintendent A. E. Rankin of Garner, secretary and treasurer. The first contest will be held at Garner on April 21, and the schools of the Iowa towns already named will send organizations.

B. C.

Engage Carolinian for Winston-Salem

WINSTON-SALEM, N. C., Jan. 21.—A native North Carolinian artist will be heard at Salem College on May 30, when Dicie Howell, soprano, is to appear as soloist at the festival. Miss Howell graduated from the college before going to the New England Conservatory of Music in Boston. Miss Howell has also been engaged by the North Carolina delegation to sing at the biennial convention of the Federation of Women's Clubs, at Chautauqua, N. Y., in June.

Florence Macbeth Dedicates Louisiana College Auditorium

PINEVILLE, LA., Jan. 21.—Florence Macbeth, soprano of the Chicago Opera Association, opened the new auditorium at the Louisiana State College on Jan. 11. This is the fourth time this season that Miss Macbeth has dedicated a new auditorium.

Mildred Dilling, harpist, played in two Pennsylvania cities during the first week of January. She was in Monessen on Jan. 5 and in Pittsburgh on Jan. 6.

WASHINGTON OPERA FINDS NO THEATER

Forced Out of Capital and Will Play in Baltimore —Visitors Heard

WASHINGTON, D. C., Jan. 23.—Unable to secure an auditorium for even a single performance in this city, the Washington Grand Opera Company, under the direction of Edouard Albion, has been forced out of the city and will appear in Baltimore on Feb. 20, in "Samson and Delilah." Marguerite D'Alvarez, contralto, and Nicola Zerola, tenor, as guest artists will appear in the title-roles. Hollis E. Davenny, baritone; Charles T. Tittman, bass; Herbert Aldridge, Albert Shefferman and Walter Matson will also take part.

Others assisting Mr. Albion towards the success of this production are Arnold Volpe of New York, as orchestral conductor; Enrica Clay Dillon, of New York, dramatic director; Robert Edmund Jones, scenic advisor, and Paul Tschernikoff to take charge of the ballet department.

That a civic organization which for the past four years has been aiding in the musical development of the nation's capital, has been compelled to seek an appearance elsewhere, shows the need of a national opera house or a theater suitable for such performances. The Capital City ought to be a unique center for civic grand opera, but where is the civic opera house?

The New York Symphony's concert on Jan. 17 was distinguished by Albert Coates' virile and masterly conducting and the brilliant playing of Alexander Siloti, solo pianist. Siloti gave a brilliant interpretation of the Liszt "Danse Macabre." One of the features of the program was the "Boutique Fantasque" Suite. Mr. Coates and the New York Symphony also appeared in concert under the auspices of the Society of Fine Arts in a program of numbers by Tchaikovsky, Brahms, Wagner and Gounod.

Erika Morini, violinist, and Louis Graveure, baritone, appeared in recital on Jan. 15, when Miss Morini won marked favor by her artistic playing and

beauty of tone, and Mr. Graveure's singing was distinguished for characteristic smoothness, rich tone, and clarity of enunciation. Emanuel Balaban and Edouard Gendron were accompanists.

The Choral Art Society has just been organized under the direction of George H. Miller, conductor of Calvary M. E. Church choir. The object of the society is to present oratorios and secular concerts, and the first appearance is planned for Music Week in May in Haydn's "Creation." W. H.

Godowsky Visits Grand Rapids

GRAND RAPIDS, MICH., Jan. 23.—Leopold Godowsky appeared in a brilliant recital here on Jan. 16, under the auspices of the St. Cecilia Monday Evening Chorus. He played the Chopin "Funeral March" Sonata, Schumann's Symphonic Studies, the pianist's transcriptions of pieces by Rameau and other numbers.

Lucia Dunham Sings at Ridgewood

RIDGEWOOD, N. J., Jan. 23.—Lucia Dunham sang on Jan. 10 in the third recital of the Ridgewood Series managed by Edwin B. Lilly, and was heartily applauded in a program which included Handel's "Lascia ch'io pianga," the Air of Lia from Debussy's "Enfant Prodiges," and songs by American and other composers. Frank Bibb was accompanist.

Patton Gives Recital in Tarrytown

TARRYTOWN, N. Y., Jan. 21.—Fred Patton, baritone, gave a recital here on Jan. 19. He had an enthusiastic audience for a program which included a Handel aria, Loewe's "Edward," the Apolloni aria, "Fu dio che disse" and songs by Easthope Martin, Strickland, Foster, Burleigh and Kramer.

College Audience Hears Frances Nash

ELON COLLEGE, N. C., Jan. 21.—Frances Nash, pianist, held the interest of a large audience in her recent recital in the College Auditorium. She played a varied program and gave several extras.

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Lucy Gates

Nov. 15, 1921.

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MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY, Publishers.
JOHN C. FREUND, President; MILTON WEIL, Treasurer;
DELBERT L. LOOMIS, Assistant Treasurer; LEOPOLD
LEVY, Secretary. Address, 501 Fifth Avenue, New York

JOHN C. FREUND, Editor
ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1453, Railway Exchange. Telephone Harrison 4383. Emil Raymond, Editorial Manager; Margie A. McLeod, Business Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

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For the United States, per annum.....\$3.00

For Canada.....4.00

For all other foreign countries.....5.00

Price per copy......15

In foreign countries......15

NEW YORK, JANUARY 28, 1922

A CONSISTENT FOE OF MUSICAL PROGRESS

IT is not surprising to find Dr. Nicholas Murray Butler aligned against the creation of a Federal Department of Education and Fine Arts—to give the title as it should be. He is at least consistent.

When we borrow a term from the vernacular of commerce and describe the President of Columbia as a "go-getter," we are paying him a distinct compliment. For years his sonorous periods have had such an anesthetic effect upon great wealth that the extraction of millions from plethoric bank accounts for developing some particular hobby at Columbia is regarded by the patients as a painless minor operation.

To Columbia, which always needs money, and often spends it wisely, Dr. Butler is a valuable asset; but when he fulminates against the extension of education and artistic knowledge through Federal co-operation, it is hoped that he will not be taken more seriously than when his name is "considered" for a Presidential nomination in a political convention.

Some of us Americans are unable to forget the shock we felt on learning that 25,000,000 of our fellow citizens can neither read nor write. We have grown to suspect that 50,000,000 more are none too proficient in these arts, and we should hate to be asked to estimate the number of genuine literates who can think. Then why worry about neglect of the Greek and Latin classics?

Dr. Butler needs an intensive course of post-

graduate reading upon the economic value of education and the fine arts in upbuilding commerce. No one will grudge him the \$12,000,000 he asks for the School of Medicine, or dispute the value of the School of Mines, or the School of Journalism, or the School of Commerce. But is Dr. Butler's record of achievement for culture in the highest sense, big enough to qualify him to dictate a national educational policy?

What has Dr. Butler done for the Department of Music at Columbia? How many scholarships has he provided, how many degrees in music has he conferred; how many prizes has he offered for the best song, string quartet or symphony; how many distinguished additions has he made to the faculty since the death of MacDowell? What has Dr. Butler ever done for the art, the literature, the science of music? Or for statuary, painting, architecture, or any ennobling art lacking direct commercial appeal? His unsympathetic attitude on the subject of music in the curriculum was defined in MUSICAL AMERICA several years ago when this publication printed a series of articles dealing with the musical opinions of university heads.

When Dr. Butler has really achieved something for music and for culture in a broader sense, we shall listen with more tolerance to his opinion on popular education.

In the meanwhile, on with the fight for a Ministry of Fine Arts!

AND THE STAR SYSTEM REMAINS

RASH predictions are to be avoided in dealing with the Farrar-Jeritza denouement at the Metropolitan—and most predictions which have to do with grand opera singers of their type are likely to be rash. But irrespective of whether the severance of her ties with the opera house is a permanent one, the announced departure of Geraldine Farrar emphasizes that one of those periodical periods of transition and readjustment in New York's opera has been reached. The star system holds its own, and the change is one merely of personnel and of personalities.

As the Eames-Melba-Sembrich-deReszke-Plançon period had to pass, so the group of singers headed by Enrico Caruso and Geraldine Farrar was destined inevitably to yield the Metropolitan stage to others. Individuals survive their era—witness the potent *Scarpia* of Antonio Scotti to-day, and then recall how long it has been since his one-time confrère and rival, Giuseppe Campanari, made merry with the somersaulting vocables of *Figaro*.

But the adage as to one swallow applies to opera. One group's heyday gives way to another, and—whatever the pangs or the contrary that may be occasioned by the transition—a new group and a new heyday now seem at hand. Caruso is gone, but we shall have Chaliapine, and perhaps Mura-tore. Mme. Farrar may return and sing with success for years to come, or she may, indeed, have concluded her Metropolitan career, but Mme. Jeritza is in the upward curve of a period of popularity that need not be considered in connection with the coming or going of any other artist.

There is no need here to call the roll of other recent Metropolitan acquisitions, but it will be interesting to compare next season's casts at the Metropolitan with those of as recently as three or four seasons ago.

PULEX IRRITANS

WHEN Berlioz tuned his lyre to Goethe's "Song of the Flea" with intent to make it chuckle sardonically in musical guise, he could have had no idea that it would be sung so frequently some seventy-six years later—in the Moussorgsky setting! If the present popularity of the Russian's version of this choice bit of satire continues, Berlioz promises to be famous chiefly as the man who also tried his hand at it.

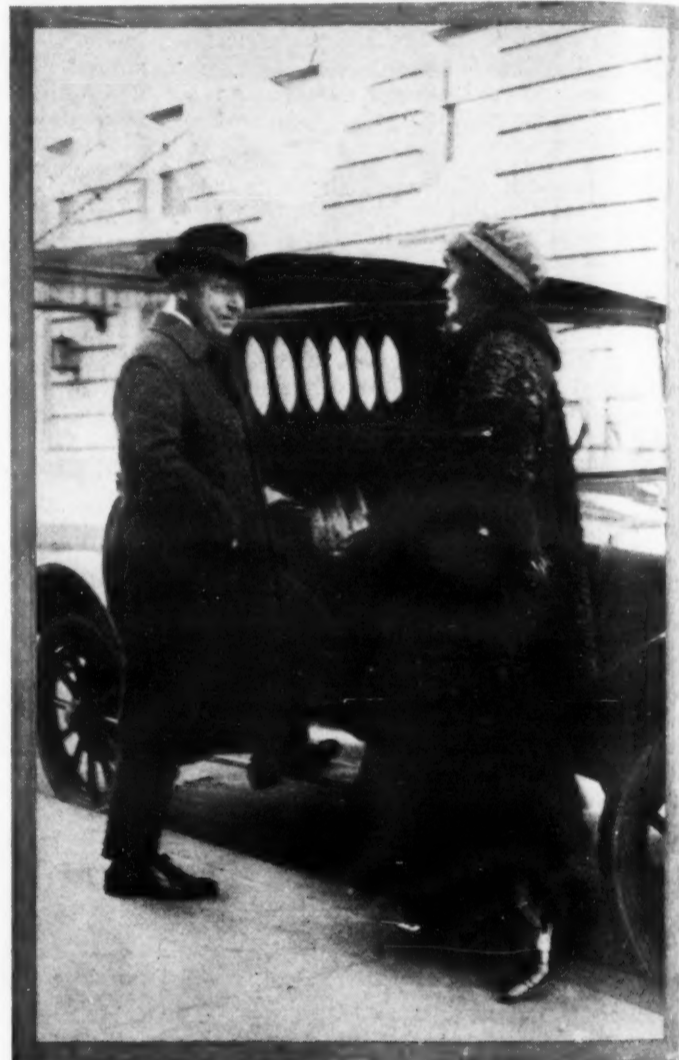
Feodor Chaliapine at each of his several New York concerts had the royal tailor cut a suit to measure for Moussorgsky's *Pulex Irritans*. His audiences yelled for it. Vladimir Rosing exhibited the regal pet with similar gusto. Nelson Illingworth, Royal Dadmun and Oscar Seagle also bade him hop forth—all à la Moussorgsky. Not one of our recital-giving baritones or basses has proffered New Yorkers this season the once popular Berlioz lilt, in which, as in "The Two Grenadiers" and "Le Cor," Pol Plançon gloried and drank deep.

Only in Braunfels' "Fantastic Variations on a Theme by Berlioz," played in Manhattan by Stokowski's Philadelphia Orchestra, has Gotham been reminded that Berlioz, too, had an inspiration about

a flea. The program annotations being silent on the subject, half of the learned ones present seemed to be guessing as to what the theme was. The old order passes. Plançon is gone and Chaliapine sets the fashion to-day. The public is fickle—even in its choice of fleas. Aye, there's the itch.

FUTURE historians will do well to have on hand the letters in MUSICAL AMERICA's Open Forum, for their chapters on artistic development. Thus May Sylva Teasdale reminds us in a recent issue that the New Orleans opera is the oldest in America, the first building dating from 1813. Probably this statement is true of the United States, but both Mexico City and Havana had theaters and heard opera before that date, and "The Beggar's Opera," aged 195 years, and still going strong, was performed in New York, Williamsburg, Va., Boston and Philadelphia before 1791.

Personalities



Oscar Saenger and Vera Curtis

Stretching the speed limit seems to have become habitual with many musicians in these crowded seasons. Reports of concert appearances of Vera Curtis, soprano of the Metropolitan Opera Company, credit her with no such aberrations. Apparently the singer prefers to do her speeding with a motor instead of in music. She is shown in the picture leaving the Oscar Saenger studios in New York with Mr. Saenger, with whom she has been working.

Christiansen—F. Melius Christiansen, the conductor of the St. Olaf Choir, now on an Eastern tour, was guest of honor recently at a luncheon given by M. H. Hanson, the musical manager, at the National Republican Club, New York.

Kreidler—Concert work offers a greater opportunity for service to a varied public than opera, according to Louis Kreidler, baritone. The long rehearsals that opera entails are even detrimental to the individual artist, he believes, for they occasionally make one unfit for fresh interpretation of a rôle.

Vecsey—The third violin of great value acquired by Ferenc Vecsey, violinist, is a Stradivarius at one time the property of Marshal Berthier of France, one of Napoleon's generals. The artist first played upon an Amati, next upon a Guarnerius, but for some years has used his latest acquisition exclusively.

Greenewalt—An instrument to synchronize certain colored lights with musical notes has recently been completed, after ten years' effort, by Mary Hallock Greenewalt, pianist, of Philadelphia. The appliance is called by Mrs. Greenewalt a "sarabet," and is said to contain 1500 different color notes in its compass.

Damrosch—There is no fear in the heart of Walter Damrosch over "jazz." "In the face of the rising flood of 'jazz,'" he said recently, "I am convinced that America's taste for good music is growing by leaps and bounds. 'Jazz' appeals only to the nerves and neither to the head nor the heart. Real music has a nobler mission. It educates the soul and delights the heart. The trouble with 'jazz' is that it has no nourishing substance. To allow 'jazz' to exclude all good music would be like feeding the nation on candy—pleasant at first, but as a daily food, poison."



Point and Counterpoint

By
Cantus Firmus

A Lesson for Proper Chicagoans

VIRTUOUS Chicago, steeped in her old-fashioned ideas of purity and morality, will not tolerate "Salomé."

A little matter of one or two daily murders, a weekly bank robbery or a political feud with a Sicilian finale—these are ordinary occurrences to be mildly deplored over the breakfast table. But "Salomé," never; it's wicked.

But New York need not wag her head in superiority. When the score of "Salomé" was first made available, fifteen years ago, arrangements were made for a gala production in a certain well-known opera house. Up rose a certain lady and declaimed in a Chicagoan tone of moral indignation that "Salomé" wasn't fit. The board of directors hastened to agree with the wrathful lady.

And to-day preparations are under way in New York for a revival of the tabooed work, as a benefit performance for a worthy charity. Who is the chief supporter of the approaching production? Let us whisper the name, -----, who happened to be the same lady who banned "Salomé" from a certain New York opera house fifteen years ago!

Need We Add That These Interviews Are Pure Fiction?

ON the afternoon of Jan. 17, it was announced in New York that Geraldine Farrar would quit the Metropolitan.

On the evening of the same day, if we are to credit the reliable Associated Press, Los Angeles was shaken by a severe earthquake shock.

IMMEDIATELY, we dispatched reporters to the scene and obtained the following highly exclusive interviews:

Miss J.: I am so overwhelmed that I cannot speak! (Sob.) I offered the dear child *Tosca*, *Marietta* and all my other rôles, but the darling wouldn't (sob) take them.

Miss F.: What could I do? I urged her to take *Butterfly*, *Carmen*, as well as my other favorites—but the blond angel insisted that I keep them. (Sob.) Yes, you may deny the report that I am about to become a nun. (Sob.)

Uxtree!

TWO miracles happened in New York this week: No. 1, the Carnegie Hall box office man (the smallish, dapper fellow) smiled pleasantly—not at us, to be sure—but it was a smile; No. 2, the usher in one of the largest film theaters actually passed out a program without extending his hand for a dime.

First Aid for Injured Feelings

MR. LLOYD GEORGE may have a bother or two, Mr. Lenine may be more or less harassed at times, but for undiluted misery and excitement we recommend the chair occupied by Rufus Dewey, Publicity Director of the Chicago Opera Company in New York. Last year one of the best known historians of the country, the redoubtable Ben Atwell, held the post, but it seems that the governing powers took personal charge of the press tickets, with the result that even a mild-mannered critic like Mr. ----- was moved to apoplectic frenzy and violent cursing. The Chicagoans excluded scores of the most prominent musical writers and editors from the free list; the press folk simply had to wait in the foyer and rage; the management didn't even provide padded cells or hospital service for the more serious cases.

To-day Mr. Dewey of Pavlowa and San Carlo fame has charge of the delicate situation. At last reports he had the New York press representatives gurgling with joy and turning handsprings in his private office, which by the way is located in the Manhattan Opera House, first door to the left in the lobby.

Why not re-name her Faritza?

Speaking of Novelties

IT is reported that many contraltos and mezzos will add the aria "My Heart at Thy Sweet Voice" to the programs this season, as a tribute to the lamented Saint-Saëns.

Live Stock and Music in Montgomery

FROM our alert correspondent in the drowsy old capital of Alabama comes this astonishing news item:

MONTGOMERY, ALA., Jan. 19.—What is perhaps one of the most unique music houses in the United States has been recently incorporated in Alabama. It is the Sellers Music and Live Stock Company, which is incorporated with a paid in capital of \$1,000 with the purpose of engaging in the general music and live stock business. Perhaps it was in Alabama that O. Henry found the inspiration for his "Caroling Caribou."—S. N. B.

TENOR VOICE OVER 'PHONE: Please send at once: *Nedda's Bird Song* from "Pagliacci," two young, vigorous roosters, four violin E strings, one "Invictus" by Huhn; and don't forget a bale of hay. Yes, for tenor—I mean "Invictus."

Why not? We can overhear a conversation in the Montgomery store:

MALE CUSTOMER'S VOICE: Give me a copy of the "Toreador's Song."

SALESMAN: "Sorry, sir, but I've sold the last one. How about a nice Holstein bull?"

Scuttling Butler

DOCTOR BUTLER of Columbia, famous exponent of the Rigid Idea in Education, practitioner of One Hundred (100) Per Cent Americanism, now raises his voice in objection to the Ministry of Fine Arts project.

Let's see; didn't somebody banish Bach, Beethoven and Schubert from Columbia during the war?

Edwin Franko Goldman, in our personal judgment, has done more for Columbia's music in one summer than Doctor Butler has in sixty—or is it sixty-one years?

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Aren't These Artists Touchy?

SOME of the things alleged to have been said by a distinguished opera director that may have ruffled the artistic temperament of the company's artists:

To -----: "Your performance of 'Pelléas et Mélisande' was rotten. It was the worst orchestra that I ever heard."

Regarding -----: "He howls like a dog."

-----: "He is wooden."

----- going to the Metropolitan? Oh, well, we'll find someone just as good."

"A bouquet for ----- . . . Flowers will not be presented before the curtain to-
night."

WHILE changing the name they might have decided on:
The Kilkenny Uproar Company.

Musical America's Question Box Appears This Week on Page 37

Contemporary American Musicians

204
C. Linn Seiler

C. LINN SEILER, composer, was born in Philadelphia on March 30, 1881. He received his general education in the ordinary schools at Rochester and Lewisburg, Pa. He then attended Haverford College, where he obtained his degree of Bachelor of Arts in 1902 and his Master of Arts degree in 1904. Later he attended the University of Pennsylvania, where he was awarded the degree of Doctor of Philosophy. He pursued his music studies under Carl Schmitz of Philadelphia and Elysee Avinagnet of Lewisburg, Pa.



C. Linn Seiler

Mr. Seiler for three years, from 1900 to 1902, was leader of the musical clubs at Haverford College. While there he wrote five college operas, which were produced in Haverford and near Philadelphia. During 1907 he was stage manager for the Savoy Opera Company of Philadelphia.

His compositions include about forty songs, among them being "Only of Thee and Me," "From My Window," "Heart-Beats," "Tears," "Butterflies," "The Clarion," "Through Child Eyes," "Sodger Lad," "Vagrant" and others. These have been sung by such artists as Louise Homer, Sophie Braslau, Thomas Chalmers, Tessa Kosta, Lambert Murphy, Alice Nielson, Adelaide Fischer and Lila Robeson. His orchestral tone poems were performed by the Rialto Theater Orchestra, New York.

At present Mr. Seiler is connected with the Ampico division of the American Piano Company in New York.

TORONTO AUDIENCE CHEERS FOR COATES

New York Symphony Heard in
Holst Work—Flonzaley
Quartet Appears

TORONTO, CAN., Jan. 23.—Albert Coates, guest-conductor of the New York Symphony, was given a notable reception when he appeared as leader of that organization at Massey Hall on Jan. 12. An audience which filled the auditorium to capacity recalled the conductor many times with hearty cheers. The program comprised five movements from Holst's "Planets" Suite, the "Meistersinger" Overture and Tchaikovsky's "Romeo and Juliet" Fantasia. The concert was under the local management of I. E. Suckling.

The Flonzaley Quartet was heard in concert under the auspices of the Toronto Chamber Music Society at Massey Hall on Jan. 10, before an audience of several thousand persons. Goossens' "Phantasy" Quartet was played, in addition to the Mozart Quartet in D and the Theme with Variations from Beethoven's Third Quartet.

The Coleridge-Taylor Choir of Negro singers appeared in its first public concert in the Y. W. C. A. Hall on Jan. 12. The choir of fifty voices, under the leadership of Robert P. Edwards, sang among other numbers the "Gloria" from Mozart's Twelfth Mass.

Arrangements have been completed for a tour by the Mendelssohn Choir of this city, Dr. H. A. Fricker, conductor. This will include a concert at Carnegie Hall, New York, on April 5, when Vaughan

Williams' "Sea Symphony" will be performed.

Lucia de Munck, local soprano, has returned from a successful tour of the West. Albert Downing, a Toronto tenor, has been engaged to sing in "The Messiah" in London and Manchester, England; and in "Elijah" at Guernsey.

W. J. B.

Arvid Samuelson Soloist with Tri-City Symphony

DAVENPORT, Jan. 21.—Arvid Samuelson, head of the department of music at Augustana College, appeared at the two concerts given by the Tri-City Symphony on Jan. 8 at the Davenport Coliseum and on Jan. 9 at the Augustana College gymnasium. He played the solo part in Tchaikovsky's Piano Concerto No. 1 in B Flat Minor, and responded with Friedman's "Viennese Dance" as an encore. The orchestral numbers included the Prelude to Humperdinck's "Hänsel and Gretel," the Larghetto from Beethoven's Second Symphony, the Ballet Music from Rubinstein's "Fé amors," and one of Johann Strauss' waltzes. The reception of the soloist and the members of the symphony was extremely favorable and both concerts were highly artistic.

A. M. S.

Miss White and Mr. MacNabb Play at Syracuse University

SYRACUSE, N. Y., Jan. 21.—Grace White, violinist, gave a recital in the hall of the John Crouse Memorial College of Syracuse University on the evening of Jan. 10 with George MacNabb at the piano. The artists opened their program with the "Ascension" Sonata of Cecil Burleigh, played with fine accord. Of the other numbers, a Paganini Caprice and the "Symphonie Espagnole" of Lalo won special favor. Among the shorter works were the violinist's own "To the Sky" and "Midstream."

MORE CONCERTS IN MANCHESTER CITY

People's Orchestra Extending
Activities—Anna Case
Gives Program

MANCHESTER, N. H., Jan. 21.—Fresh indication of the growth of musical taste in this community is furnished by the fact that the Manchester Orchestral Association has found it necessary to extend its activities. So many people have had to be turned away from the Sunday afternoon concerts of the People's Orchestra that it has now been decided to give three Sunday morning concerts. These will be arranged for children as well as adults, as it has been found impossible to admit children on Sundays, because of the crowd.

Anna Case, soprano, was demonstratively welcomed at her recital on Jan. 17. "Mi Chiamano Mimi," from "Bohème," and many charming ballads were included in her program. "Anhele," composed by Miss Case, was vigorously applauded, and several encores had to be given. Francesco Longo was an able accompanist.

The Paulist Choristers, conducted by Father Finn, gave an interesting program on Jan. 16. Among those who appeared were Eugene Guilfoyle, Edward Slattery, Roguet de Comtol, John Huber, Overton Moyle and Orphee Langevin. John Finnegan, tenor of St. Patrick's Cathedral Choir in New York, sang with the choristers, and was repeatedly recalled. Anne Wolcott was a skilful accompanist.

Manuscript evening was observed recently at the Manchester Institute of Arts and Sciences when a program of

original compositions was presented. Those contributing were: Margaret A. Hickey, Ida M. Crombie, Rudolph Schiller, W. R. McAllister and Maurice Hoffmann, Jr. The accompanists were Frank McBride, Wesley Noyes and Mr. Hoffmann. Mrs. Helen Barrett Letendre was contralto soloist; Claire Felch, violinist, and the Mindt String Quartet assisted in the program.

F. M. F.

Myra Hess to Visit Canada

Myra Hess, English pianist, will go on a short Canadian concert tour the end of this month, following an engagement with the Philadelphia Orchestra. She will play the Schumann Concerto in Philadelphia.

Independence Hears Arthur Hackett

INDEPENDENCE, KAN., Jan. 21.—The Monday Music Club recently presented Arthur Hackett, tenor, in a recital at the Methodist Church. A very large audience was delighted by his program, which included a song cycle "Love in a Cottage" by Reddick, a Handel aria, and three groups of miscellaneous songs. Paul Friess of St. Louis shared in the honors of the evening as accompanist.

Evelyn Scotney Visits Nashua

NASHUA, N. H., Jan. 21.—Evelyn Scotney, coloratura soprano, made her debut in Nashua on Jan. 9, and was given an enthusiastic greeting by a large audience. Miss Scotney included in her program the aria, "Caro Nome" from "Rigoletto," two groups of songs in English, and "Una Voce poco fa," from "Barbiere di Siviglia." One of the songs in English was a Lullaby by the accompanist, Rudolph Gruen. Harold Addington, cellist, played with skill and charm, and Mr. Gruen's accompaniments were also an interesting feature of the concert.

F. M. F.

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OFFER PRIZES IN INDIANA CONTESTS FOR COMPOSERS

Grace Porterfield Polk Competition to be Held with Others in May
Next in Greenwood

GREENWOOD, IND., Jan. 23.—The third American Song Composers' Festival is to be held in Greenwood, on May 21, when the Indiana Music Teachers' Association will meet here. A feature of the festival will be the Grace Porterfield Polk Indiana Song Contest, in which a prize of \$100 will be offered for the best song by a Hoosier composer. There will also be a prize of \$50 for the best song written by a member of the State Junior Music Clubs.

A scholarship for a two years' course of study in harmony and theory has been offered by DePauw University, for a graduate of any accredited Indiana High School. Oscar Saenger of New York, vocal teacher, has offered a scholarship for the summer term, when he will be guest teacher in Chicago Musical College. This contest for men's and women's voices will be a part of the festival. Programs are also to be given by leading artists.

The Indiana Teachers' Association is a member of the National Federation of Music Clubs, and as invitation to attend the Greenwood meeting is to be extended to all music teachers.

COATES VISITS ROCHESTER

Conductor and New York Symphony
Acclaimed—Flonzaleys Give Program

ROCHESTER, N. Y., Jan. 17.—Albert Coates visited Rochester as guest conductor of the New York Symphony on Jan. 9, and greatly impressed an audience which filled the Convention Hall to its capacity. Mr. Coates' conducting, with its imaginative power, strength, color and magnetic quality swept the audience off its feet. The Tchaikovsky "Romeo and Juliet" Overture, with its tragic intensity, was marvelously interpreted. Mr. Coates was very generous in sharing the applause with the orchestra, after each number. The soloist was Mabel

Garrison, soprano, who sang two arias with orchestral accompaniment, to the great enjoyment of her listeners. The concert was in the James E. Furlong series.

Another notable event was the visit of the Flonzaley Quartet. These artists were greeted by a large audience at the Baptist Temple on Jan. 6. This concert was part of the Tuesday Musicale course.

George E. Fisher, organist at the Lake Avenue Baptist Church, gave an organ recital on Jan. 10, assisted by Loula Gates Bootes, soprano. There was a wireless apparatus on the tower of the church and the music was transmitted over a radius of fifty miles. It is expected that the various charitable institutions around the city will install receiving stations, as the church plans to give recitals and send them regularly by wireless.

M. E. W.

TELMANYI AND MERO STIR ZANESVILLE IN HOLIDAYS

Salzedo Harp Ensemble Also Appears
for Fourth Program of Concert Series

ZANESVILLE, OHIO, Jan. 14.—The visits of Telmanyi and Yolanda Mero were notable events of the holidays. Their recitals comprised the second and third features of the Concert Course.

Telmanyi played with great charm, endowing his classic numbers with exceeding vitality. Sandor Vas, his accompanist, was also heard in very attractive solos. The large audience was enthusiastic.

Mme. Mero was also likewise warmly greeted. Her program included Chopin numbers and Liszt's Second Rhapsody and "Liebestraume," and all were interpreted with artistic judgment.

The Salzedo Harp Ensemble gave an excellent concert, the fourth of the series, on Jan. 12, in the High School Auditorium, which is proving an admirable concert hall.

O. D. L.

STAMFORD, CONN., Jan. 21.—Ada Tyrone, soprano, was one of the soloists at the special Christmas service at the Methodist Church. The singer has been heard here before and is to sing at the church again on Feb. 12.

CINCINNATI FORCES PLAY UNDER D'INDY

Ysaye Conducts Symphony in
Request Program—Artists
Give Recitals

CINCINNATI, Jan. 23.—A notable concert at the end of the holiday season was that given with Vincent d'Indy as guest-conductor of the Cincinnati Symphony. The program was made up entirely of his own compositions, and was given in Music Hall to a large audience.

The series of "Popular" Concerts by the Symphony on Sunday afternoons under the conductorship of Eugene Ysaye has proved most successful. The latest of the series was given on Jan. 15, as a "request" program. G. C. Cook, bass, was heard in arias from "The Queen of Sheba" and "Hérodiade." The orchestral numbers chosen by vote were the "Unfinished" Symphony of Schubert; Delibes' "Sylvia" Ballet Suite, and Suppe's "Poet and Peasant" Overture. A recent concert for young people by the organization presented César Franck's "Psyché" and numbers by Bee-

thoven, Wagner, Saint-Saëns and Massenet, prefaced by an explanation by Thomas J. Kelley of the Cincinnati Conservatory.

The Culp String Quartet, comprising Sigmund Culp, first violin; Ernest Pack, second violin; Carl Wunderle, viola, and Walter Heerman, cello, was assisted by Mrs. H. H. A. Beach, pianist, in a recent concert at the Women's Club Hall. On the program were a number of compositions by Mrs. Beach, performed by the quartet with the composer at the piano and with the assistance of G. G. Soeller, flautist. The audience was most enthusiastic.

Philip Werthner, pianist, and Dell Kendall Werthner, soprano, were heard in a well-attended recital on Jan. 14. Mrs. Werthner successfully presented an aria from "Hérodiade." The pianist played numbers by Grieg, Brahms and other composers.

Eleanor Shaw, pianist, in a recital at the Hyde Park Golf and Country Club, shared in duets with records by noted artists, reproduced by the Duo-Art piano. Mary Conrey Thuman, Marion Frances Cohn and Dorothy Louise Cohn also appeared.

P. W.

Cincinnati Centenarian Sings with Guests on 100th Birthday

CINCINNATI, OHIO, Jan. 24.—At a reception at the home of Attorney Charles Stephens in honor of his mother, who celebrated her 100th birthday, Mrs. Philip Werthner sang a number of old songs for her and many other guests. "Should Auld Acquaintance Be Forgot" was joined in by the centenarian, who later said, "I do not sing very well any more."

Temple Singers Visit Waterloo

WATERLOO, IOWA, Jan. 21.—The Temple Singers were heard in a recent program of ecclesiastical, old English and classical music at the East High School Auditorium. These singers comprise Lucile Buzzo, soprano; Louise Gould, contralto; James Evans, tenor, and David Davies, bass. Julia Mueller is the pianist. Their concert was the fourth in the East High School Series.

B. C.

RECITALS IN YOUNGSTOWN

Godowsky and Tallarico Appear in Piano Programs

YOUNGSTOWN, OHIO, Jan. 14.—Leopold Godowsky played superbly before the Monday Musical Club on Jan. 9, in a program comprising Schumann's Symphonic Variations, early French and Italian harpsichord numbers, a Chopin group, and several miscellaneous pieces.

Pasquale Tallarico gave the fourth of his series of eight piano recital-lectures on Jan. 3, playing the Bach-Liszt A Minor Prelude and Fugue, a group by Brahms, Schubert's Sonata in A, and Schumann's "Carnival."

W. E. K.

The Musicians' Club of New York will give a dinner to Albert Coates on Thursday evening, Feb. 9, at Delmonico's.

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A FEW OF THIS SEASON'S CRITICISMS:

Pittsburgh Sun (Dec. 6, 1921):
"A triumph for Hans Kindler."

Pittsburgh Post (Dec. 6, 1921):
"Hans Kindler is a 'cellist in a thousand.'"

New York American (Dec. 17, 1921):
"Kindler played with beautiful tone and splendid technique."

Philadelphia Bulletin (Dec. 20, 1921):
"Kindler's playing was more beautiful than ever."

Chicago Tribune (Dec. 2, 1921):
"Hans Kindler showed himself again an excellent 'cellist in every respect.'"

Washington Times (Nov. 5, 1921):
"The audience gave him an ovation."

St. Louis Globe Democrat (Jan. 7, 1922): "Hans Kindler, prime concert 'cellist, carried off most of the honors with his impeccable playing."

St. Louis Star (Jan. 7, 1922): "Kindler is one of the greatest 'cellists in the world. It is impossible to imagine more beautiful 'cello playing."

St. Louis Times (Jan. 7, 1922): "Hans Kindler, whom we hailed a year ago as a rival to the laurels of Casals, returned with a still deeper and broader art to St. Louis last night. In his music he reminded us of the Rodin Thinker."

St. Louis Post Dispatch (Jan. 7, 1922): "Hans Kindler established once more his right to be considered one of the world's masters of his instrument, so opulent a tone did he wield, and so endlessly did he enrich and color it with an infinity of shadings, to say nothing of his immense skill of bow and fingers."



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MARIE
ROTHMAN

SOPRANO

IN RECITAL AT

TOWN HALL, JANUARY 8, 1922
FROM THE PRESS

NEW YORK HERALD. In a tasteful and comprehensive program she disclosed a pleasing, clear, light voice, a generally good knowledge of tone production and a considerable variety of feeling in interpretation.

NEW YORK AMERICAN. Miss Rothman possesses a charming voice, personal beauty and the valuable asset of youth. Her voice is thrushlike in its tonal beauty, warmth and fluency. Her refinement of delivery bespoke careful training and good taste. She attracted an audience that completely filled the house and gave encouraging appreciation to the young singer's efforts. The hearty response of her hearers was well deserved.

NEW YORK TRIBUNE. Made a pleasing impression. Her voice has a remarkable purity of tone, especially in the high notes, which were full and free from any suggestion of strain or harshness, a freedom which is far from common. The audience called for many encores.

NEW YORK SUN. A young lyric soprano made her debut at Town Hall to which an unusually large audience was attracted by the event. Graceful coloratura. Very pleasing tone quality.

NEW YORK MAIL. An earnest young singer, disclosing a soprano voice of pleasing quality, the sort of voice that shows great promise. Clear diction and eloquent phrasing.

NEW YORK TELEGRAPH. She sang a varied and interesting program in a manner that pleased a representative audience. Miss Rothman is gifted with a voice of rare clarity and sweetness, and this, combined with an attractive personality, should take her far on the concert stage.

MUSIC LEAGUE OF AMERICA
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Chicago Establishes Her Claim to

"Girl of Golden West" and "Louise" Enliven Final Week of Opera Season

Ulysses Lappas Acclaimed with Rosa Raisa in Revival of Puccini Work—Garden Appears in Charpentier Opera—"Pelléas et Mélisande," "Butterfly," "Romeo and Juliet," "Traviata" and "Tristan und Isolde" Complete Schedule

CHICAGO, Jan. 23.—"The Girl of the Golden West," revived by the Chicago Opera Association on Thursday evening, Jan. 19, served as a medium for the introduction of Ulysses Lappas and divided attention with the outbreak in opera circles that had grown heated during the day. A Wild West thriller set to the unimpressive music of Puccini may have its adherents, but something more satisfying could have been found to reflect the abilities of the newcomer and Rosa Raisa. Mr. Lappas is well-intentioned but not schooled in the fiction of '49, and Rosa Raisa is not Blanche Bates.

Mr. Lappas was well received and deservedly so. He displayed a fine stage presence and amply filled the Auditorium with his resonant tones. His voice is of particular brilliance in the upper reaches where it has a fine ring and a smooth even quality. Lower down in the scale it becomes subdued, and sometimes submerged. Mme. Raisa was not at a loss for thrilling moments; her acting was always vehement if not altogether well judged. She sang with ease and purity of tone. The card playing scene was gripping in intensity.

Of the many in the cast Rimini as the hardened Range, Lazzari as the alert Wells-Fargo agent, and Dua as one of the miners were conspicuous by their earnest acting and good vocalism. Irene Pavloska did her bit well as the Squaw, and Trevisan, Payan and Oliviero were noteworthy in minor rôles. The chorus never sang so well, and the orchestra, after paying a spontaneous tribute of applause to Mr. Polacco, played with more than usual fervor.

Season's First "Louise"

Mr. Lappas was heard again as Julien in "Louise" on Saturday afternoon. There was little more opportunity to judge of his work than in his previous appearance, but his voice was firm and true and in places eloquent. There were moments when more spirited acting might have instilled life into the drama, and where his work would have benefited by greater assertiveness. Mary Garden was an adequate but not a surpassing Louise. The audience liked the way she sang the "Depuis le jour" and bestowed more applause upon her than has been her lot this season. Baklanoff gave a well-drawn portrayal of the

Mary Garden Tells Audience She Wanted No "Soft Place"

CHICAGO, Jan. 23.—Mary Garden stepped out of her rôle in Louise long enough Saturday afternoon to tell matinee subscribers how eager she is to give high class opera in Chicago. It was after the drop of the curtain at the end of the third act that Miss Garden took the audience into her confidence.

"I could have found a nice soft place somewhere away from this," she said embracing the Auditorium with a gesture, "but I wanted to work. I want to be busy giving the best there is to Chicago. And in your applause do not forget the people who work unseen behind the wings so that opera may go on. An artist may quit, and his place can be filled promptly, but let the stage workers leave their posts and the curtain comes down. It is unimportant whether I am here next year or not, but the big thing is to be sure that Chicago enjoys grand opera."

Father and worked up with fine hand the thrilling dénouement of the last act. Marie Claessens was capable as the Mother, and Mary McCormic, Irene Pavloska, Margery Maxwell, Frances Paperte and Vittorio Trevisan were among those in the large cast. The ballet headed by Mlle. Ledowa furnished an attractive divertissement. The conducting of Mr. Grovez was not beyond reproach, the musicians and singers experiencing occasional difficulty in keeping together.

The scheduled performance of "Salome" on Monday evening gave way to a repetition of "Pelléas et Mélisande" in deference to the wishes of Chicago opera patrons. Alfred Maguenat and Miss Garden appeared in the name parts, Hector Dufranne as Golaud, and Edouard Cotreuil as Arkel. Marie Claessens, Melba Goodman and Constantin Nicolay were heard in other rôles, and Mr. Polacco conducted.

Repetitions Complete Week

Tuesday brought Galli-Curci in "Butterfly" again. Edward Johnson's performance as Pinkerton was distinctive, and Baklanoff as Sharpless, Irene Pavloska as Suzuki, and Octave Dua gave able support. Angelo Ferrari conducted this opera for the first time in Chicago, and presented a satisfactory reading.

Muratore and Edith Mason were heard Wednesday in "Romeo and Juliet," with Dufranne, Maguenat, Payan and Margery Maxwell in the cast. Mr. Grovez conducted.

Galli-Curci appeared for the last time this season in a special performance of "Traviata" on Friday evening. Schipa and Schwarz provided the principal support, and Mojica and Deffere were heard in minor rôles. Mr. Polacco conducted. The closing night of the Chicago season was given to "Tristan und Isolde," with a resplendent production of the Wagnerian love drama by Mme. Kottlar, Schubert and Eleanor Reynolds. James Wolf was heard as Mark, giving adequate vocal coloring to the music and acting with martial spirit. William Beck, Deffere, Dua and Mojica were heard in their accustomed parts. Mr. Polacco conducted with power and discernment.

The season saw the presentation of twenty-eight operas, of which one, Prokofiev's "Love for Three Oranges," had its world première and "Salome," "Tristan und Isolde," "Pelléas et Mélisande" and "The Girl of the Golden West" were notable revivals. The presentation of Rimsky-Korsakov's "Snegourochka" was deferred, together with promised revivals of "Meistersinger" and "Navarraise." The ballet, "La Fête à Robinson," by Grovez, was not given in Chicago, but will have its world première in New York. E. R.

GORDON AND ZUKOVSKY PLAY WITH ORCHESTRA

Malipiero's Symphonic Illustrations Given American Première by Frederick Stock

CHICAGO, Jan. 23.—Malipiero's Symphonic Illustrations, subtitled "A Knightly Story," were given for the first time in America by the Chicago Symphony under Frederick Stock at the regular concerts on Friday and Saturday. The subject matter is indefinite, and much of the music is superabundantly laden with sound for sound's sake. There is not lacking a certain vigor of expression, but this is chiefly evident in passages which mass all the known effects of an orchestra. It is strong writing, but merely an exhibition of strength. What understanding the audience could obtain of the composer's message was principally gleaned from the program notes.

Jacques Gordon, concertmaster, and Alexander Zukovsky, one of the first violins of the orchestra, were the soloists. They played the Bach Concerto in D Minor for two violins, giving a remarkable exhibition of spirited and unified playing.

A group of smaller works including the Tchaikovsky "Francesca da Rimini" Overture, the Brahms' "Tragic" Overture, and excerpts from "Siegfried" and "Götterdämmerung" completed the program.

OPERA STARS AID BENEFIT CONCERTS

Members of Chicago Company Give Services in Two Events

CHICAGO, Jan. 21.—The closing week of the Chicago Opera gave an opportunity for many of the leading artists to display their abilities off the dramatic stage in two concerts. The first was given at the Auditorium on Sunday evening, Jan. 15, for the benefit of the Illinois Children's Home, and the second was held under the auspices of the Opera in Our Language Foundation at the Drake on Jan. 17. Lucien Muratore, Cyrena Van Gordon, Serge Prokofiev, Tito Schipa, Amelita Galli-Curci and the Pavley-Oukrainsky ballet gave their services to the children's aid event.

Muratore was heard at his best in a group of French songs. The ovation he received brought him back for many extras. Miss Van Gordon sang a group by John Alden Carpenter, with the composer at the piano. Prokofiev contributed a group of his own piano numbers, and as an extra played for the first time in concert the March from his "Love for Three Oranges," which was received with thunderous applause.

The art of Tito Schipa was demonstrated in a group of ballads from the Italian and Spanish. He gave the picturesque folk-songs with a purity of tone and fiery spirit that earned him many recalls. Mme. Galli-Curci sang numbers by Valverde, Liszt and Homer Samuels that displayed her voice at its best. "The Wren" by Benedict, given with flute accompaniment by Manuel Berenguer, met with much applause, and she was compelled to add many more extras. Frank St. Leger played the accompaniments for Muratore and Schipa, and Mr. Samuels accompanied Mme. Galli-Curci.

The Pavley and Oukrainsky dancers were seen in a group of divertissements that displayed the powers of the two principals and their assistants, Miss Nemeroff, Miss Ledowa, Miss Milar, Miss Dagmara and Miss Shermont. Gordon Campbell was at the piano.

The concert at the Drake introduced Mme. Elsa Stralia, the Australian soprano, who was lately prominent at Covent Garden. She possesses a dramatic soprano of pure tone and capable of vivid shading, which she used in brilliant manner in the "Bel Raggio" cavatina from "Semiramide." Her performance called forth demands for an encore. She was accompanied by Mrs. Charles Link.

Edith Mason and Edward Johnson were heard to fine effect in the duet, "O quanti occhi fidi" from "Butterfly." Mme. Beryl Brown sang an aria from "Le Cid" by Massenet, and Edward Lankow gave an aria from "La Juive." The accompaniments were well played by Isaac Van Grove. The concert was given to raise funds to send two American composers to the MacDowell colony in Peterboro, N. H., to complete their work. E. R.

Dux to Sing with Chicago Symphony

CHICAGO, Jan. 21.—Claire Dux, soprano of the Chicago Opera Association, has been engaged as soloist with the Chicago Symphony at Milwaukee on March 6. This will be her fourth appearance with the orchestra. She sang at Richard Strauss' concert with it, and she will be soloist under the direction of Frederick Stock at the concerts of Feb. 10 and 11.

Accompanist Can Be an Inspiration to Soloist. Says Mme. Ella Spravka



Mme. Ella Spravka, Pianist and Accompanist

CHICAGO, Jan. 21.—The art of the accompanist is no less important than the work of the soloist and calls for an equal degree of musicianship, says Mme. Ella Spravka, pianist of the faculty of Bush Conservatory. "There is something unselfish in the subordination of the accompanist that should entitle him to equal recognition with the soloist," she declares. "A really great accompanist is not only the complement of his partner, but is also a source of inspiration. The success of an artist is often made or marred by his choice of artist assistant."

Mme. Spravka studied at Vienna Conservatory and spent fifteen years in England as accompanist for leading artists. She was associated with Kubelik, Huberman, Dame Melba, Dame Clara Butt, Blanche Marchesi, Paul Reimers and Otakar Sevcik. She is the wife of Boza Oumiroff, Bohemian baritone. She has appeared frequently in this country with leading artists.

Announce Concert Dates for Pavloska

CHICAGO, Jan. 21.—Irene Pavloska, mezzo-soprano of the Chicago Opera Association, has been engaged for a concert of the Orpheus Club on Feb. 6. She will give a joint recital with Willem Willeke, cellist, at London, Ont., on Feb. 16.

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Musical Supremacy of the West

Modern and Classic Works Heard as Brilliant Recitals Enliven Week

Eva Gauthier Rouses Audience with Novel Program—McCormack Gives First Recital This Season—Heifetz Returns—Rosing, E. Robert Schmitz, Wacław Kochanski and Elshuco Trio Also Appear

CHICAGO, Jan. 21.—It remained for Eva Gauthier, exponent of ultra-modern songs, to wean sophisticated Chicagoans from their apathy toward modern music. In a week that brought a tide of visiting recitalists, Miss Gauthier presented a program devoted exclusively to works in the latter-day idiom in the foyer of Orchestra Hall on Tuesday, Jan. 17. Her performance was clearly a labor of love; she showed a heartfelt devotion to her task and won her hearers from the start by her wholesome simplicity. Her voice, beautifully expressive and artistically used, left nothing to be desired. Miss Gauthier believes in the message of her songs as well as the music. Her program contained translations of the foreign works, and each encore, of which there were many, was prefaced by an explanation of the contents.

Of particular interest were Marietta's air from Korngold's "Dead City"; "Leila" by Bainbridge Crist; "Mädchenlied" by Schönberg, and two vigorous songs by Lord Berners. There were works by Arnold Bax, Honneger and Milhaud, Griffes and Gustav Holst, all admirably sung. A Waltz Song by Eric Satie was given as an encore. Miss Gauthier is to be credited with one of the most interesting recitals of the season.

John McCormack made his first appearance of the season in Chicago at the Auditorium on Sunday, Jan. 15. Mr. McCormack had his usual capacity audience overflowing onto the stage. His voice has lost none of its charm nor his art its expressiveness. He began with two old Italian airs, "Gloite al canto" by Peri and "Alma del core" by Caldara. Numbers by Rimsky-Korsakoff and Rachmaninoff brought out the full warmth of his tone, and a group of Irish folk-songs were sung with feeling. Modern numbers by Edwin Schneider, Shaw, Harrison and Martin ended the printed program, after which came the usual quota of encores. Donald McBeath, violinist, assisted with works by Kreisler and Wieniawski; and Edwin Schneider provided artistic piano accompaniments.

At Orchestra Hall, Jascha Heifetz gave his second recital before an audience that taxed the capacity of the auditorium and stage. He appeared a trifle weary, but tossed off his numbers with his old-time virtuosity. The Goldmark Concerto in A Minor was followed by excerpts from the Bach Second Sonata played without accompaniment. The Saint-Saëns "Havaneise" was done in his best manner, and the Reis "Perpetuum Mobile" and the Sarasate "Tarentella" were also admirably done. Excerpts from "Meistersinger" and "Eugene Onegin" completed the scheduled numbers. Samuel Chotzinoff provided accompaniments of a high order.

Vladimir Rosing, Russian tenor, gave his first recital at the Playhouse in an all-Russian program. There was sincerity in his singing throughout, and in the "Surf Lullaby" by Arensky and "Famine" by César Cui he voiced suffering simply but powerfully. His love songs were richly colored, "The Steppe" by Gretchaninoff and "Night" by Rachmaninoff evoking much applause. A group of folk-songs and Moussorgsky's "Song of the Flea" showed him in varied moods. The accompaniments were ably played by Frank St. Leger.

E. Robert Schmitz, pianist, revisited Chicago, appearing in recital at the Blackstone. His wide range was demonstrated in a program that included several of the ancients and many of the ultra-moderns. The Bach-Liszt Fantasia and Fugue in G Minor was given with clarity and vigor, and a Scarlatti "Burlesca" and "Bourée" and the Couperin "Soeur Monique" revealed his keyboard virtuosity. Two of the "Impressions Urbaines" by Mariotte, heard here for the first time, evoked definite moods, and numbers by Debussy, Ravel and Albeniz were played with ripe understanding.

Wacław Kochanski, violinist, presented a satisfying program at Cohan's Grand. There were several numbers infrequently heard on the recital platform, and Mr. Kochanski gave them with a spirit that invested the works with more than the air of novelty. A group of short pieces by Sinding, Suk, Karłowicz and Kontski were the most attractive, presenting varied moods. A Handel Sonata revealed excellent musicianship, and a Wieniawski Caprice, played without accompaniment, a Hungarian Dance by Brahms-Joachim, and the Paganini "Campanella" demonstrated a vigorous technique and fluent phrasing. Gordon Campbell was at the piano.

The Elshuco Trio composed of Elias Breëskin, violinist; Willem Willeke, cellist, and Aurelio Giorni, pianist, was heard at the Blackstone under the auspices of the Musical Guild of Illinois. The trio has reached an exceptional stage in ensemble work. The Brahms B Major Trio was finely given. A portion of the Suite by H. Waldo Warner that won the 1921 Coolidge prize was heard for the first time here, being given an expressive interpretation. The Saint-Saëns Trio, Op. 18, concluded the program. E. R.

MARIE ATKINS IN RECITAL

Soprano Displays Admirable Technique and Art as Interpreter

CHICAGO, Jan. 21.—Marie Graves Atkins, soprano of the faculty of Bush Conservatory, was heard in recital in Kimball Hall on Jan. 19. Miss Atkins is a thoroughly accomplished vocalist

with an enviable manner of transmitting the full meaning of her songs. Her voice is fresh and clear and her method of using it betokens excellent technical training. Three songs by Grieg were given a warm interpretation, and the aria, "Il est doux," from Massenet's "Hérodiade" was finely sung.

Other numbers were "Geheimniss" by Strauss, "Stille Thränen" by Schumann, works by Dalcroze, Debussy and Fourdrain in which Miss Atkins displayed excellent French diction, and an American group by Russell, La Forge and Farley. Edgar A. Nelson provided artistic accompaniments.

Hans Hess Advocates Alliance of Art and Business to Foster Music

CHICAGO, Jan. 21.—A message of importance and interest to music lovers is being carried far and wide to business men of the country by Hans Hess, cellist. Mr. Hess is convinced that the business man is the logical patron and supporter of music, and in a recent concert tour of the West he addressed meetings of the Rotary and Kiwanis Clubs in his effort to arouse the civic consciousness in behalf of better music. From Port Arthur, Tex., to Baker, Ore., he has been the spokesman of a proper union between business and art.

Music is an actual spiritual need that will be satisfied in one way or another by each individual, Mr. Hess pointed out in his talks. Lack of understanding of the high import of music is the explanation of its apparent neglect in many quarters, and business men of each community should see that art is fostered.

"The need for music of a high order to supplant the dangerous taste for meretricious forms has never been as pronounced as now," declared Mr. Hess. "The cheaper music makes an insidious appeal, especially to the young, and I believe its effects have been serious and demoralizing. Music of a better sort in the public schools would lead the young minds away from debasing influences and would supply the artistic needs of the children. Unconsciously they are seeking for the stimulus of sound, and when they get nothing else, they fall victims to 'jazz'."

Mr. Hess urged the business men not only to guard against the evil consequences of such music by providing frequent concerts in the public schools, but also to assist in every way to make their cities distinctive musical centers. He cited Chicago as an instance of the promotion of musical affairs by business men to a stage where a pre-eminent place had been won. The Chicago Sym-



Photo by de Guelbre, Chicago

Hans Hess, Cellist, Who Is Urging Business Men to Sponsor Musical Affairs

phony and the Chicago Opera were mentioned as the products of earnest and united efforts by public spirited citizens. "Not only the artistic merit but the commercial and advertising value of these institutions has been recognized," Mr. Hess pointed out. "The result is that Chicago is in possession of several musical and artistic enterprises whose fame brings an untold financial return to the city." In several towns where he spoke, Mr. Hess' remarks were made the subject of editorial comment in the leading newspapers advocating action along the lines he indicated.

HEAR MARTIN AND PAPERTE

Artists of Chicago Opera Association Sing at Club Concert

CHICAGO, Jan. 21.—Riccardo Martin and Frances Paperte of the Chicago Opera were soloists at a concert at the Illinois Athletic Club on Jan. 15. Mr. Martin gave finely colored interpretations of arias from "Manon Lescaut" and "Pagliacci," displaying a smooth, clear tenor used most effectively. Songs by Souderi, Gailhard, Chadwick and John Ireland were received with demands for an encore, and "La donna è mobile" from "Rigoletto" was added.

Miss Paperte sang the "Voce di donna" from "Gloconda," and a group by Rachmaninoff, Cyril Scott, and Reichardt revealed a fresh, pure voice properly shaded. With Mr. Martin she sang the duet, "Ai nostri monti" from "Trovatore," which was repeated in response to insistent demand. Artistic piano accompaniments were furnished by Hubert Carlin.

Announce Gordon Scholarship Winner

CHICAGO, Jan. 21.—Marguerite Conrad is announced as the winner of the scholarship offered by Jacques Gordon, who recently joined the violin faculty of the American Conservatory.

LOCAL ARTISTS IN RECITAL

Clarence Loomis and Jennie Johnson Give Program Jointly

CHICAGO, Jan. 23.—Clarence Loomis, pianist, and Jennie F. W. Johnson, contralto, of the faculty of American Conservatory, gave a recital in Kimball Hall on Jan. 21. Mr. Loomis proved his poetic appreciation of the Grieg Ballade in G Minor, displaying a deft touch and a fine sense of nuance. His ability to enter into the spirit of modern music was manifested in works by Debussy and Grainger, which he played with a full realization of their descriptive import. "Arabia," an attractive work of his own composition, was given a colorful interpretation and met with favor. The Liszt Tarantella showed his technical prowess to be of the best.

Miss Johnson possesses a voice which carries well and is of a rich warm quality. She sang a group by Pergolesi arranged by Frederick Stock and three brief pieces by Carl Sanger. She was accompanied by Cleveland Bohnet.

Additional Chicago News
on page 48

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HARRISBURG HAS A VISIT FROM D'INDY

Stokowski's Men, Letz Forces, and Rachmaninoff Heard in Week's Events

HARRISBURG, PA., Jan. 23.—Vincent d'Indy, French composer, was the guest conductor at the concert given by the Philadelphia Orchestra on Jan. 12. The program included the overture to Monteverdi's "Orfeo"; "Music While the King Dines" by de Lalande; "Pour les Morts" by Le Flem; "Evocations" by Roussel, and d'Indy's own "Sur les Rivages." The soloist was Bruce Simonds, pianist, a pupil of d'Indy in Paris. He played the piano part in Bach's Concerto in D with sincerity and charm.

The Letz Quartet, in a recital on Jan. 9 under the auspices of the Wednesday Club at the Technical High School, delighted the audience by its rich ensemble, beauty of tone and finish. The performance gave great pleasure to every lover of chamber music. The program included quartets by Haydn; one by Beethoven, Opus 59, No. 3, and the Quartet in F by Ravel. The encore number was Percy Grainger's "Molly on the Shore."

Sergei Rachmaninoff in his first appearance in Harrisburg on Jan. 4, impressed his audience by his masterful skill and power to charm. The concert, held at the Orpheum Theater, was arranged by the Harrisburg Music Association and the Patriot and the Evening News, and began a notable series. Rachmaninoff's program included a Liszt Ballade, a Grieg Ballade, a Chopin group, a Rachmaninoff group, Dohnanyi's "Etude Capriccio," "Liebeslied" by Kreisler-Rachmaninoff, and Liszt's Tarentella. Various encores were given. L. H. H.

Present "The Messiah" in Newburgh

NEWBURGH, N. Y., Jan. 21.—The recent presentation of "The Messiah" at Trinity Methodist Episcopal Church delighted a large congregation. With the chorus of 100 voices under the direction of John W. Nichols were heard as soloists Beatrice Bloom, soprano; Alice

Louise Mertens, contralto; Mr. Nichols, tenor, and Andrea Sarto, bass. Miss Bloom appeared as substitute for Mildred Graham, who was ill. She proved a singer of marked skill. Miss Mertens had been heard in concerts here before. Mr. Sarto, formerly a member of the Metropolitan Opera Company, was another newcomer, whose excellent voice gave pleasure. Mr. Nichols is of course familiar here both as singer and as conductor. He recently decided to devote part of each choir rehearsal to individual voice training, and the results of this policy were shown in the work of the chorus. Mrs. Clarence Chatterton, as accompanist, was working under difficulties. She had suffered an injury to one of her fingers the day before.

Glee Club of Niles, Ohio, in Concert

NILES, OHIO, Jan. 23.—The Trumbull Glee Club of this city was heard in a program given at the McKinley Birthplace Memorial on Jan. 13. The assisting artists were: Mrs. Leo J. Shatzel, soprano; Pauline May Smith, contralto; W. J. Hughes, baritone; Edwin J. Hall, violinist, and Mrs. T. R. Thrallkill, disease. A large audience, including many persons from other cities, attended. The club is composed of male musicians of Niles, who have banded together for the musical development of the community. D. J. Thomas, the conductor, has gathered about him some fifty excellent singers. The assisting artists on the program were from this and neighboring cities. The object of the club is embodied in its motto: "For the development of a better community and musical spirit."

Denyn Attains Fortieth Anniversary as Malines Carillonneur

ALBANY, N. Y., Jan. 24.—Josef Denyn, carillonneur of Cardinal Mercier's Cathedral, St. Rombold's, Malines, writes to William Gorham Rice of Albany that the official carillon concert program for the summer of 1922 is already in course of preparation. Mr. Denyn is then to celebrate his fortieth anniversary as city carillon concertmaster. To his repertoire he is adding for the coming season a series of ancient Christmas songs and a number of Mendelssohn melodies. Malines is midway between Brussels and Antwerp, distant about an

hour by train from each, and hundreds and sometimes even thousands from those cities and elsewhere in Europe attend Denyn's Monday evening tower music playing in June, August and September.

Fabrizio Plays in Middletown, Conn.

MIDDLETOWN, CONN., Jan. 23.—Carmine Gabrizio, Boston violinist, assisted by Alfred DeVoto, pianist, was heard in the second concert of the season given by the Middlesex Musical Association recently in the Middlesex Theater. Mr. Fabrizio played Grieg's Sonata in G beautifully, in addition to numbers by Saint-Saëns, Paganini, Wagner-Wilhelmj, Smetana, César Cui and Wieniawski. Mr. DeVoto accompanied excellently, and his piano solos were an interesting feature of the concert. W. J. P.

Mrs. Bready in Amsterdam, N. Y., Series

AMSTERDAM, N. Y., Jan. 21.—In a hall filled with standees, Mrs. George Lee Bready gave the first of a series of three opera recitals before the Century Club on Jan. 12. Her subject was Montemezzi's "L'Amore dei Tre Re." The audience comprised about 500 members and their guests. Mrs. Abram V. Morris, Jr., was in charge of the arrangements. A dinner was given for Mrs. Bready by Mrs. C. H. Finch, with the president and other officers of the club as guests. Mrs. Bready appeared again in Amsterdam on Jan. 19, when her subject was Mousorgsky's "Boris Gounoff." She will present "The Dead City" on Jan. 26.

Hofmann After Concert, Addresses Students in Reading, Pa.

READING, PA., Jan. 23.—Josef Hofmann, pianist, was heard in the fourth Haage concert at the Strand Theater recently. The auditorium was crowded. Bach's "Chromatic" Fantasia and Fugue, a group of Chopin numbers, and the "Don Juan" Fantasia of Liszt made up a program sufficiently scholastic, which was presented with almost limitless technical resource. While in this city Mr. Hofmann visited the Sternberg School of Music, in company with Constantin Von Sternberg, and made an address before a large assembly of students and musicians. W. H.

Local Artists Open New Orleans Series of Morning Musicales

NEW ORLEANS, Jan. 15.—Mme. Eve Grippon, formerly of the French Opera Company, was the soloist at the initial concert of the fifth season of Morning Musicales, given on Jan. 6 at the Grunewald Hotel. Mme. Grippon presented Lia's Air from Debussy's "Enfant Prodigue" and Chausson's "Au Temps de Lilas." Other numbers included quintets of Dvorak and Schumann, given by Eugenie Wehrmann-Schaffner, pianist; Rene Salomon, first violin; Albert Kirst, second violin; Carl Mauderer, viola, and Louis Faget, cello. The playing showed fine unanimity. H. P. S.

Casella and Arthur Hackett in Joplin Recital

JOPLIN, MO., Jan. 14.—Arthur Hackett, tenor, and Alfredo Casella, pianist, appeared recently in a joint recital here under the auspices of the Fortnightly Music Club. Mr. Casella was very artistic particularly in a group of modern works. Mr. Hackett's French group was a rare delight. Paul Friess of St. Louis was an admirable accompanist. A large audience received the artists with warm favor.

Scotti Opera Company to Be Heard During May in Memphis

MEMPHIS, Jan. 16.—Contracts have been signed for the appearance here during the first week in May of the Scotti Opera Company for four performances. E. R. Barrow, chairman of the music committee of the Chamber of Commerce, under whose auspices the engagement will be given, announces that the operas to be given will be chosen largely as a result of the public demand. The Scotti Company is highly thought of here, as this was the city where it made its initial bow to the public several years

ago, returning for another engagement the year following. Because of business conditions it did not come here during its last tour.

Kreisler Acclaimed in Worcester

WORCESTER, MASS., Jan. 23.—A demonstrative reception was given Fritz Kreisler at his recital in Mechanics' Hall on Jan. 16. The violinist displayed his characteristic skill and charm, and there were repeated recalls after every number. Although his program was an exacting one, he was exceedingly generous with encores. Notwithstanding this, however, the audience kept on applauding, and only left the hall when it was at last announced that Mr. Kreisler was very tired. C. E. M.

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"GOOD MUSIC" IS PITTSBURGH SLOGAN

Clubs Move to Foster Public Taste—Noted Artists Visit City

PITTSBURGH, PA., Jan. 22.—The Musicians' Club of Pittsburgh has just issued its choice of compositions for 1922 in its promotion of "Good Music Every Day" throughout the city. This movement suggested by Victor Saudek a year or so ago and undertaken by the club at that time, has the indorsement of the principal women's clubs, theaters, moving picture houses and restaurants in the city. It means that the orchestra leaders, theater organists and pianists have agreed to play pieces chosen by a committee of musicians on their programs each week of the year in an effort to raise the standard of music in the public places, and the list of music for the year is printed and distributed to the performers. Composers of fourteen nationalities are represented on the present list. The committee in charge of the "Good Music Campaign" consists of Ralph Lewando, chairman, Carl Bernthal, John Claus, Edward F. Sullivan and R. B. Savage.

Vincent d'Indy was acclaimed by an audience estimated at 7000 persons when he appeared as guest conductor with the Philadelphia Symphony in the Syria Mosque on Jan. 13 and the following afternoon. The program included music by Monteverde, Bach, La Flem, Rousell and d'Indy himself. Pittsburgh concert goers were much impressed by the visitor's "Sur les Ravages" with which he concluded the program. Bruce Simonds, pianist, was the soloist in the Bach D Minor Concerto for piano and strings.

Frieda Hempel, in her Jenny Lind recital at Carnegie Hall on Jan. 12, in the May Beegle series, was greeted by a capacity audience, and aroused decided enthusiasm. Coenraad V. Bos was accompanist.

Vasa Prihoda, violinist, made his Pittsburgh debut in a recital with Guy Maier and Lee Pattison, pianists, for the fourth of the Heyn Series in Carnegie Hall on Jan. 12. The three artists were warmly greeted. Otto Eisen played Prihoda's accompaniments.

Margery MacKay, soprano, and Chauncey Parsons, tenor, sang in the fourth of the afternoon musicales given by the Twentieth Century Club in the club auditorium on Jan. 12. This was Miss MacKay's debut. Julia Ksanoff and Edward Harris were the accompanists.

A program of a cappella Russian church music was sung by the Cecilia Choir of the Western Theological Seminary, Charles N. Boyd, conductor, at the Second Presbyterian Church on Jan. 9 for the benefit of the Russian Famine Fund.

Local musicians participated in an "Opera Night" of the Pittsburgh Athletic Association on Jan. 12. A mixed chorus was conducted by Burton H. Mustin. The soloists were: Mrs. Ida Heatly Claudy, Edgar Sprague, Mrs. Lucile

Miller Werner, Jean McCoy, Mrs. Winifred Carey, Mrs. Catherine Norris Leech, Mrs. Mary Jones Sherrill, Chauncey R. Parsons, Mrs. Mildred Brown Harris, Mabel King, George Arms, C. M. Rorah, Mrs. Jessie Yuille Yon, Dan Jarrett, Mary Merker, Will A. Rhodes, C. Fred Newman, Olive Nevin, Mrs. Dora Bryan Morehead, Mrs. Etta Cunningham, Mrs. Mary Reese Rosen, Mrs. Chester Humphreys, Lester Naitger, F. G. Rogers, James F. Croft, Robert Tokem, R. M. Strayer, W. F. Whitney and C. G. Evans. The accompanists were Walter Fawcett, Earl Collins and Edward C. Harris.

R. E. W.

Ralph Dunbar Plans Summer Opera Season for Memphis

MEMPHIS, Jan. 23.—Ralph Dunbar, head of the Dunbar Opera Company, is here arranging details for a summer season of opera, and it is likely that a Memphis girl, Joe Clea Howe, will be cast for some of the leading rôles. Mr. Dunbar is planning to give the performances in a large tent in Overton Park, with the backing of the Chamber of Commerce and other civic bodies interested in music. It is proposed to open the season about June 1.

G. W.

Sturkow-Ryder Plays to School Children in Fond du Lac

FOND DU LAC, WIS., Jan. 21.—Theodora Sturkow-Ryder, pianist, played to an audience of 400 children of the city schools on Jan. 11. The program was given under the auspices of the city schools' music department, of which Elsbeth Korrer is the head. Under the direction of Miss Korrer, all the teachers gave the children instruction during December in the singing of Christmas carols, and many of the children sang at hospitals and other institutions in the holiday season.

Channing Lefebvre Gives Organ Recital in Baltimore

BALTIMORE, Jan. 21.—Channing Lefebvre, organist and choirmaster of St. Luke's Episcopal Church, Montclair, N. J., gave a recital at St. Paul's Church in this city on Jan. 16 under the auspices of the Baltimore Chapter of the American Guild of Organists, and played an interesting program of numbers by Bach, Widor, Debussy, Franck, Gigout, Elgar, Guilman and Schumann. The Baltimore Chapter was organized in June last, and now has thirty men and women on its roll.

Chattanooga Applauds Rachmaninoff

CHATTANOOGA, TENN., Jan. 21.—Sergei Rachmaninoff was warmly acclaimed at a recent recital in the Wyatt Hall, his brilliant interpretation of one of the Beethoven Sonatas, Weber's "Invitation to the Waltz" and numbers by Chopin and Dohnanyi, exciting the enthusiasm of a large audience.

H. L. S.

Elly Ney Plays with Philharmonic for Fifth Time

Following a concert in Montreal, Elly Ney returned to New York to appear as soloist with the New York Philharmonic

at Carnegie Hall on Jan. 22, in the Beethoven "Emperor" Concerto. This was Mme. Ney's fifth appearance with this orchestra. She played with it once under Richard Strauss, twice under Willem van Hoogstraten, and twice under Josef Stransky. She has played the Tchaikovsky Concerto, the Strauss "Burleske," both Brahms Concertos and the Mozart B Flat Concerto with it. Mme. Ney has been engaged for a joint recital with Pablo Casals, under the auspices of the Milwaukee Music Club, at Milwaukee, on Feb. 19.

John McCormack Sings in Grand Rapids

GRAND RAPIDS, MICH., Jan. 23.—John McCormack, tenor, sang at the Armory recently, under the auspices of the Mary Free Bed Guild, to an overflowing audience. His popularity was again demonstrated by the enthusiasm of the audience which was especially responsive after his modern group and Rachmaninoff's "When Night Descends." Donald McBeath was assisting artist, and Edwin Schnieder gave his usual admirable accompaniments.

E. H.

BRASLAU IN INDIANAPOLIS

Contralto Sings Before Jewish Society—Hanson Marks Quarter-Century

INDIANAPOLIS, Jan. 22.—Sophie Braslau was heard at Caleb Mills Hall recently when she gave a recital before the B'Nai Brith Association. An audience small in size but most enthusiastic, heard her numbers, which included for the most part Russian and Hebrew songs, as well as two Sibella songs and works of American composers. Mrs. Ethel Cave Cole accompanied.

Charles F. Hanson, the blind organist, celebrated his twenty-fifth anniversary as organist in the Second Presbyterian Church, on Jan. 1, with special services.

P. S.

NEW PHILADELPHIA, OHIO, Jan. 21.—Irene Williams, soprano, has been engaged to give a song recital here. Her appearance will be made on March 9.



FRIEDA KLICK

CONTRALTO

EXCELS IN RECITAL, CONCERT AND ORATORIO

IN RECITAL

"Miss Klink is that rare phenomenon, a true artist. She does not merely vocalize; she sings in the fullest sense of the word, and she sings gloriously. Her contralto voice is rich in dramatic quality, and she uses it with rare skill. To her each song suggests a new and different mood, and, thanks to the keenness of her artistic perceptions, every composition is clearly defined in outline, and totally different from every other composition. And, what is a still greater gift, this young woman is enabled by her mobile facial expression to impress indelibly upon the consciousness of her audience her varying humors.

"It was a keen pleasure to listen to the evenness of her register, to the smoothness of her tones, to the deftness of her phrasing, to see the submerging of her own dominant personality in the thought of the song, and notice the poise of her stage manner. Never, throughout the entire program, was there a feeling of strain, the singer wisely keeping well within her register; and never was there absent the feeling that there was an abundance of voice in reserve if needed."—Indianapolis News, Nov. 10, 1921.

IN CONCERT

"Miss Klink, whose exceptional ability added much to the program, gave 'O Don Fatale,' from 'Don Carlos.' She has a very flexible vocal organ. Few contraltos have her quality."—Washington Post, Nov. 16, 1921.

"Miss Klink made a distinct impression with a rich, mellow quality and even power through her range. She sang 'O Don Fatale,' from Verdi's 'Don Carlos,' with splendid tone, good phrasing and fine dramatic effects."—Washington Star, Nov. 16, 1921.

"Miss Klink sings with temperamental warmth and has that genuine contralto quality that is rare. She gave the 'O Don Fatale,' from Verdi's 'Don Carlos,' most effectively. It is a beautiful voice."—Washington Times, Nov. 16, 1921.

IN ORATORIO

"Frieda Klink is a contralto whom Boston should hope to hear again. Her voice is smooth and delightfully even, and she sings with an entire absence of apparent effort. She entered into the spirit of the Handel great work better than any of the other soloists."—Boston Herald, Dec. 19, 1921.

"Miss Klink has a voice of great beauty. It is rich, full and mellow. Bostonians will desire to hear her in this city again soon. She is said to be one of the best singers appearing in oratorio in this country."—Boston American, Dec. 19, 1921.

"Miss Klink has a full, big tone, and a real sense of the power and dignity of Handel's music."—Boston Post, Dec. 19, 1921.

MISS KLICK RECENTLY APPEARED WITH OUTSTANDING SUCCESS AS SOLOIST WITH THE NEW YORK SYMPHONY ORCHESTRA IN WASHINGTON, BALTIMORE, PHILADELPHIA AND NEW YORK (TWO PERFORMANCES).

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"THE POSSESSOR OF A HIGH, VIBRANT SOPRANO WHOSE NOTES RANG OUT BEAUTIFULLY!"—St. Louis Globe-Democrat, Jan. 9, 1922.

EMMA PATTEN HOYT

Soprano Scores with St. Louis Symphony Orchestra

"AN ADMIRABLY EQUIPPED AND GRACIOUS SOLOIST WHOSE FINE ART IS THE 'DISCOVERY' OF THE PRESENT 'POP' SERIES. MRS. HOYT'S VOICE IS OF A CRYSTALLINE CLARITY."—St. Louis Times, Jan. 9, 1922.

Conductor of Orchestra Acts as Accompanist to Mrs. Emma Patten Hoyt

In presenting group of own songs. Caucasiene Suite heard for the first time on brilliant program.

The introduction to St. Louis audiences of Mrs. Emma Patten Hoyt, soprano, as soloist, added to the otherwise notable program in making yesterday's "Pop" concert at the Odeon, in the opinion of this reviewer, the most important and interesting Sunday concert thus far given by the St. Louis Symphony Orchestra under its present conductor. That Mr. Ganz had entrusted to this new singer his own songs and was to play the accompaniments himself, had been warranty enough to attract to the Odeon the largest audience it has held this season.

FINE ART IN SONG

"The first of those arias, 'Je Suis Encore Etourdie,' from Massenet's 'Manon,' served to introduce an admirably equipped and gracious soloist whose fine art is the 'discovery' of the present 'Pop' series. Mrs. Hoyt's voice

is of a crystalline clarity, and in its lyric quality suggestive of bird-song. . . . opulence of tone and beauty of its chaste and fluent line. The singer was at her best in the Ganz songs. The intimate sympathy of her art there finds its distinctive field.

"In the 'Manon' aria the beauty of voice and the ease and charm of the singer's art captivated her audience.

"She generously added a second aria, 'O Mio Babbino Caro,' from Puccini's 'Gianni Schicchi,' which likewise delighted."—ST. LOUIS TIMES, Jan. 9, 1922.

"Mrs. Hoyt showed herself to be the possessor of a high, vibrant soprano whose notes rang out beautifully in Mr. Ganz's first offered song, entitled 'Pennee,' not unlike, in some respects, to the famous aria, 'Depuis le Jour,' from Charpentier's proletarian love opera,

'Louise.' This and the succeeding 'Serenade' were sung in French, and 'A Memory' and Mr. Ganz's best, 'Love Shall Be,' in the American language. The accompanimental scores, written in the Neo-French genre, were impeccably given by Mr. Ganz, and when after singing each number Mrs. Hoyt gracefully bowed to the composer-conductor, a soupçon of elegance was added to the performance.

"The soloist's selection, with orchestra, the popular aria, 'Je Suis Encore Etourdie,' was given with such fine effect that the audience would not be denied an encore albeit extra numbers are rarely inserted at this point in the 'Pop' tonal service. Her choice was the 'O Mio Babbino Caro,' from Puccini's 'Gianni Schicchi.'"—ST. LOUIS GLOBE-DEMOCRAT, Jan. 9, 1922.

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Concerts and Recitals of Week in New York

[Continued from page 25]

Artur Schnabel, Jan. 16

An all-Beethoven program was played by Artur Schnabel at his second New York recital on Monday evening at the Town Hall. It included four sonatas, and the thirty-two C Minor Variations. The sturdy sincerity of Mr. Schnabel's approach to what he played, his exceptional clarity of detail, his wise variety of dynamics, his crisp and incisive articulation, and his utter subordination of technique to the ends of exposition were qualities of distinction that frequently lifted the sonatas into high relief, and were accompanied by a gratifying sense of reserve power. It was not, however, playing notable for tonal caress, nuance or color; and an intensity that might have been more moving if it had been turned to the paths of poesy and fantasy, asserted itself at times in what suggested a passion for dissection. It was an austere, even a severe Beethoven that the Viennese pianist presented, not so imaginative or of such sweep as some in his audience would have preferred, yet retaining an essential nobility and conviction of utterance. O. T.

Schumann Club, Jan. 16

The Schumann Club, Percy Rector Stephens, conductor, gave the first concert of its ninth season in Aeolian Hall on the evening of Jan. 16, with Harold Osborn Smith as accompanist. The program, all of which had been arranged for female voices by Deems Taylor, contained a group of church music of the Sixteenth Century, one of Hungarian folk-songs sung in English, one of Czech-Slovak folk-songs sung in the original, and one of English folk-songs. With the exception of Palestrina's "Sub Tuum" the entire first group was rearranged from four-part choruses, a doubtful improvement, as this early music needs the sonority of the male voices to be heard at its best. The Hungarian and Czech groups suffered from sameness in character and even the beautiful way in which they were sung did not redeem them from monotony. In two of them, a quartet and excellent soprano, and alto soloists, left unnamed, added interesting touches. In the English group, the May Day Carol from Essex would have gained in effect had it been sung more spiritedly, but the Dance Song, "Twenty, Eighteen," from Norfolk, was wholly delightful in every way.

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The work of the club throughout was above praise. The attacks and, what is more significant because more difficult, the releases were sharp and clean-cut and the entire chorus responded instantaneously to Mr. Stephens' baton. The tone-quality, also, was fresh and musical. A large audience was enthusiastic in its applause. J. A. H.

Fritz Kreisler, Jan. 17

On the topmost peaks of his art, Fritz Kreisler evoked tumultuous enthusiasm in Carnegie Hall Tuesday evening. A prolonged demonstration greeted him when he first appeared, before he had touched a string. Swelling the volume of the applause which followed each successive number, there was an overflow throng upon the platform and a considerable number of standees.

Mr. Kreisler's was violin-playing of superlative mastery. His always individual tone was of the highest beauty. His technique enabled him to achieve the desideratum of art concealing art. There was much that was of a serene loftiness, yet always there was that semi-vocal treatment of phrases, with individual notes accented, caressed, and colored as if they were words, which invests Kreisler's playing with its intimate and essentially human tenderness.

The program included Franck's much-played Sonata in A, with Carl Lamson for the nonce stepping out of his rôle as accompanist and creditably presenting the co-equal and too frequently over-dominant piano part; the Bach suite in E, for which Mr. Kreisler has newly provided a skillfully contrived piano accompaniment, and a group of smaller pieces among which the violinist's adaptations of Dvorak's Slavonic Dances and of Ballet Music to Schubert's "Rosamunde" were of a characteristic charm. A succession of extras followed the conclusion of the printed list. O. T.

St. Olaf Choir, Jan. 17

When the St. Olaf Lutheran Choir came to New York last week, it again demonstrated the musicianship of its conductor, F. Melius Christiansen. This choir from Northfield, Minn., impresses by virtue of its developed musicianship; not by its vocal strength. It possesses few outstanding voices. The material is ordinary and the general effect, therefore, is all the more remarkable.

These students sing, and it is fine singing; and, except at odd moments, when a particular phrase taxes the vocal capacity too severely their unaccompanied music is beautiful. They presented a remarkable program at the Metropolitan Opera House last week, and a great audience responded with enthusiasm. Complex contrapuntal works were handled with delightful ease and the nuances were marked in a way that suggested spontaneity rather than study. Their numbers were drawn from the church repertoire and included, among other works, three Psalm settings by Georg Schumann, a Bach motet for double chorus, an anthem for sixteen voices by Gretchaninoff, a song of rejoicing from the fourteenth century, and Mr. Christiansen's "Christmas Song," a wholly agreeable composition which manifests no mean knowledge of choral writing. P. C. R.

Josef Shlisky, Jan. 18

A recital by Josef Shlisky, tenor, who was heard in New York last season, was given in the Town Hall on Wednesday evening. Groups of Italian, German, Russian and English songs comprised the program, with the aria, "Sound An Alarm" from Handel's "Judas Macabaeus." It was not in numbers of a martial nature that the artist was at his best, however. His mezza-voce singing was often of an exceptional excellence, and his voice was in general, flexible and occasionally in its use colored with skill. His upper register was of slight caliber and the lower verged suddenly into a rough baritone. The artist proved himself possessor of temperament, if not of the widest interpretative powers. An interesting num-

ber was Sadko's "Song of Apotheosis" from Rimsky-Korsakoff's dramatic legend. The Rachmaninoff "Songs of Grusia" was sung with resonance and restraint. Giuseppe Bamboschek was a skilled accompanist. R. M. K.

Frances Nash, Jan. 18

Frances Nash, pianist, who has not played in New York for more than two years, during which time she has toured extensively in other parts, including South America, returned to the platform of Aeolian Hall on the afternoon of Jan. 18.

An artist whose playing was always distinguished by delicacy, Miss Nash seems to have acquired during her absence an additional depth. Beginning with César Franck's Prelude, Aria and Finale, Miss Nash did some excellent playing. She did not quite capture, perhaps, the curious mystic atmosphere that permeates the work, but her tone was at all times suave even in loud passages. A group of short pieces by Granados, Gabriel-Dupont and Debussy was well played. Saint-Saëns' tricky "Etude en Forme de Valse," which closed the group, was delivered with brilliancy and technical efficiency which put to naught the many difficulties of this uninteresting number. Schumann's "Arabesque" and Liszt's Polonaise in E formed the final group. Miss Nash's audience, which was a large one, applauded her enthusiastically. J. A. H.

Josef and Rosina Lhevinne, Jan. 18

Josef Lhevinne, pianist, was heard in recital for the first time in New York this season in Carnegie Hall on the evening of Jan. 18, assisted in one group, a suite for two pianos by Rachmaninoff, by Mme. Lhevinne. Mr. Lhevinne began his program with Schumann's Toccata, which was a toccata and nothing more. In the Beethoven Sonata, Op. 111, which followed, he played sublimely in some parts, but the high level was not sustained. The Arietta was given with a beautiful singing tone, but the final movement was not interesting. The Chopin D Flat Nocturne and the C Sharp Minor Scherzo which followed were models of liquid tone, but they did not stir any particular emotional depths. The group, however, brought forth continued applause, which was not stayed until Mr. Lhevinne played an encore.

The Rachmaninoff Suite, which was unfamiliar except for the second movement, a waltz, was the apex of interest of the recital. It was announced as having old Italian songs for the main theme, but the most careful listening did not disclose any thematic development. The other movements, an Introduction alla Marcia, a Romance and a Tarantella, were of moderate interest musically. The playing of the entire suite left nothing to be desired. Throughout the work the ensemble of the artists was flawless, both in the beginning and ending of phrases, and the nuances were delivered as by a single individual. In several passages where Mme. Lhevinne had solo themes, her tone was very beautiful. In fact an entire recital of two-piano music by these artists should be of high interest. The recital began about twenty minutes after the scheduled time and was further lengthened by over-long intermissions and much applause. J. A. H.

People's Chorus, Jan. 19

A concert marking the sixth anniversary of the People's Chorus of New York, Lorenzo Camilleri, conductor, was given in the Town Hall on the evening of Jan. 19. The organization was assisted by Luella Melius, coloratura soprano; and an address on the subject of ensemble music was made by Mrs. Douglas Robinson, sister of the late Col. Theodore Roosevelt, and the guest of honor. The organization sang numbers by Beethoven, Haydn, Praetorius, Handel, Cornelius and other composers. The part-singing of the chorus in "The Heavens Are Telling" from Haydn's "Creation" was excellent and showed a notable advance.

A number by the conductor, a setting of Longfellow's "Home-Keeping Hearts Are Happiest" interested by its sturdy

harmonization, and was well sung. The soloist disclosed a notable purity of tone, flexibility in a slightly less degree, and some aptness of interpretation in the Cimarosa "Flocca la neve." Accompanied by R. E. Williams, flautist, and Ralph Angell, pianist, Mme. Melius also sang an aria from Bellini's "Puritani," Strauss' "Serenade," the "Swiss Echo Song" of Thrane and other numbers, which were enthusiastically received. R. M. K.

Katherine Bacon, Jan. 20

At the third of her Aeolian Hall recitals last Friday evening, Katherine Bacon, the English pianist, offered Scriabine's Fourth Sonata, three preludes and fugues from Bach's "Well-Tempered Clavichord" and groups by Brahms, Chopin and Liszt. Her playing showed its customary poise and technical facility and at the same time a lack of emotional warmth, tonal variety and rhythmic plasticity. H. J.

Biltmore Musicale, Jan. 20

The regard in which Beniamino Gigli is held was demonstrated by his reception at the Biltmore Morning Musicale of Jan. 20. Mr. Gigli was the third artist to be heard. Percy Grainger opened the program with the Liszt "Dream of Love," No. 3, and the same composer's Polonaise in E; and Evelyn Scotney, soprano of the Metropolitan Opera Company, followed the pianist with an exquisitely finished delivery of the "Barber of Seville" aria, "Una voce poco fa." The applause deepened and widened to operatic dimensions for Mr. Gigli. The tenor was in good voice, and from a technical point of view his singing left nothing to be desired. One of a group of songs by de Curtis, "Goodbye Mary" served to show the singer as the possessor of a very pretty English enunciation. His numbers included also arias from "Faust" and "Pagliacci," with Vitto Carnevali at the piano. "E lucevan le stelle," from "Tosca," was an extra, the first notes of which as well as the last brought applause.

Miss Scotney's coloratura work was admirable in the aria and a group of songs by Cyril Scott, Komzak, Gruen and Farley. Delicate clarity of enunciation made her shorter songs delightful. She was accompanied by Herbert Seiler. Mr. Grainger's list included his own settings of "Shepherd's Hey" and an Irish tune from County Derry, as well as Guion's setting of "Turkey in the Straw." These were marked by that athletic spirit of the dance which is Mr. Grainger's unique distinction. All three artists had to give numerous extras. D. J. T.

Emma Calvé, Jan. 20

Repeating several numbers from the program which she gave in Carnegie Hall a fortnight or so ago, Emma Calvé was heard for the second time this season in recital in New York on the afternoon of Jan. 20, in Aeolian Hall. For some time before the hour of beginning, the "Sold Out" sign was on the box office window. And how she did sing! There was really no flaw which the most captious could find in the work of this supremely great artist who made her operatic debut forty years ago. There was no need for her to confine herself to lieder of short range, for the voice is beautiful and secure from top to bottom, lovely and fresh to quality. In "Casta Diva" from "Norma" she executed a trill which none of the second generation of singers which has arisen since she made her first appearance, could even approximate for smoothness and beauty. As encore to her second group, Mme. Calvé sang a song about a fan, giving a sort of "fan drill" at the same time, and was wholly bewitching. In "En vain pour éviter" from "Carmen" she re-created in the imagination the entire card scene and in the "Habañera," given as a final encore, she again captured the entire audience. Romauldo Sapio was the accompanist. J. A. H.

Harriette Cady, Jan. 20

A well-rounded program with a range from Handel to living composers, was presented by Harriette Cady, at her recital Friday afternoon, Jan. 20, at the Princess Theater. Opening with an Air and Variations by the master of oratorio, the first group of selections in-

[Continued on page 401]

Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Editor MUSICAL AMERICA.

On Licensing Singing Teachers

To the Editor of MUSICAL AMERICA:

Doctors and nurses are required to have licenses before practicing their profession, why not singing teachers? In the other fields of music it does not seem to be so important, as a pianist or a violinist badly taught, can remedy the defects, but a bad singing teacher can not only spoil a pupil's method but ruin irrevocably the instrument as well. It is as though a piano teacher should tell a pupil to pound the keys violently with a flat-iron for half an hour before practicing. How long would the best piano stand such a strain? And yet vocal teachers recommend things quite as ridiculous and quite as dangerous as this. *Moi qui parle*, I know!

Speaking from personal experience, I had a voice of excellent quality—or at least I was told I had! I had a university education, the best general musical training obtainable in this country, and I studied singing with seven different teachers, all of whom were considered of the first rank. I spent more than ten years studying singing, earning my living all the time, with the hope of one day being able to be a concert or an opera singer and finally gave up in despair. The "excellent quality" had departed through the ministrations of various professors who told me to place my tones in almost every spot in my anatomy from the crown of my head to the sole of my feet, and though I sang for numerous managers, none of them had anything for me except perhaps in the chorus.

Fortunately I had kept on working at other things, so I am not left high and dry though the dearest ambition of my life has proved an illusion, but there must be a multiplicity of students who go through the same experience as I have done and are left without voice and without other resource. And yet, the abuse goes on.

Recently a girl came to me for an opinion on her voice. She was poor and working hard to support herself. Her teacher had told her to "keep on and see what happened." She'll see all right when that teacher has got her last cent! I told her she had not enough voice ever to become a professional singer even in the chorus of a church choir and furthermore that she had been abominably taught. I did not even ask the name of her teacher but the girl went away not at all believing what I said, but thinking me only a very disagreeable person! But that teacher is getting her money every week when she couldn't teach a fly to buzz let alone a girl to sing!

If MUSICAL AMERICA could do anything to stop such abuses or could institute a campaign for the licensing of vocal teachers, I and many vocal wrecks like me, as well as many serious students, would rise up and call it blessed!

"VOCAL WRECK"

New York City, Jan. 16, 1922.

Criticises a Critic

To the Editor of MUSICAL AMERICA:

Apropos of Mephisto's reference in the issue of Dec. 17 to Mr. Henderson's article in the New York Herald on the late Enrico Caruso, may one be forgiven for saying that, after the death of a great man, one who has given moments of indescribable beauty and comfort to thousands, it suggests at least a certain smallness of nature to draw such a word picture of him in his youth as Mr. Henderson has done.

Inexperienced and awkward he may have been but there are ways of criticizing that must make those who are capable of gratitude and faithfulness inspired to criticize in their turn.

I hope I may leave it to your intelligence against whom that criticism would be justly leveled. MARIE LUMSDEN.

St. Johns Wood, London, Jan. 5, 1922.

Operatic Late-Comers

To the Editor of MUSICAL AMERICA:

I have been a subscriber to your publication for several years and have found it a source of considerable benefit and education.

I wish you could state a protest in your publication in reference to the late-comers annoying those on time at the Metropolitan Opera House. Although we live in the "bush" (as viewed from a New Yorker's standpoint) at the same time we are fond of good music but can afford to come to New York just once a year.

On Friday evening, Jan. 13, as a member of a party I attended the performance of "Ernani" and secured seats in the orchestra circle. Naturally when we only get a chance to hear really good opera once in a year, we were on time and occupied our seats before eight o'clock. My seat happened to be directly on the aisle and during the entire first act, the late-comers filed in and as a result we did not hear several of the first numbers which we badly wanted to hear because we were more or less familiar with them. In other words, we heard about three-quarters of the opera.

While I fully realize that it is not always possible (for a number of reasons) for everybody to attend on time, at the same time, the late-comers should pay the penalty of waiting outside until the first scene or act is ended. When we handed out our good money for the tickets we expected to see and hear all of the program and not a portion of it.

As an example, I might state that we also went to hear Chaliapine on Sunday afternoon, Jan. 15, at the Hippodrome. Unfortunately, we arrived just a few minutes after Mr. Stopak started his Sonata in G Minor and we were politely requested by the usher to wait until the number was finished. We were very glad to do it and can see no reason why the same rule should not be applied at the Metropolitan. We hadn't heard "Ernani" since the time of Grau and it made us pretty sore to be compelled to sit through the first act and listen to the swishing of gowns and cloaks, conversation of the late-comers, etc., when we so badly wanted to hear the orchestra and singers. E. B. FURRY.

New York City, Jan. 19, 1922.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered.

Communications must bear the name and address of the writer. Address Editor, The Question Box.

Easy Piano Pieces

Question Box Editor:

Would you publish a short list of easy piano pieces by good composers? I am a self-taught "grown-up" but I want only the best! BUSINESS MAN.

Paducah, Ky., Jan. 17, 1922.

The following pieces and collections will probably fill the need: C Major Sonata, Mozart; "Kinderszenen," Schumann; Minuet in G, Beethoven; Etudes, Heller; Two-part Inventions, Bach; "Songs Without Words," Mendelssohn; Minuet from Mozart's E Flat Symphony.

???

Dvorak's "Humoreske"

Question Box Editor:

Is it true that Dvorak composed the Humoreske while in Iowa, that he gave it its name because it was something of a joke upon the American people, being based upon the harmonies of "Suwanee River" and that it was some time before this was discovered? A. S.

Superior, Neb., Jan. 12, 1922.

The much-played Humoreske of Dvorak is one of a group of piano pieces entitled "Humoresken," the opus number of which is 101. As the composer's Op. 102, a cantata entitled "America's Flag" was first given in New York in 1895, it is probable that the Humoresken were composed in this country. There is no foundation whatever for any story that it was "a joke on the American people" or that it was suggested by the Suwanee River. That the two can be played together is pure coincidence.

???

Phrasing "Vision Fugitive"

Question Box Editor:

In singing "Vision Fugitive" from "Hérodiade," at the return of the first phrase after the words: "O mon amour, o mon espoir," is it proper to breath before "Vision Fugitive" or should the phrase be carried over and the breath taken afterward? BARITONE.

Staunton, Va., Jan. 15, 1922.

It is quite proper to carry the phrase over but the better effect is made by slurring the E Flat up to the B Flat on the second half of the last beat of the measure on the word "espoir" then snatching a quick breath, start "Vision" on the first beat of the next measure on the B Flat.

???

On Operatic Matters

Question Box Editor:

1. Please give the names of the characters in the following operas and the voices for which they are written:—a: "Pelléas and Mélisande," b: "La Navarraise," c: "L'Heure Espagnole," d: "L'Amore dei Tre Re," e: "Louise." 2. What has become of Jenny De Foe? 3.

Who sang with Tamaki Miura in "Madame Chrysanthème" with the Chicago Opera? 4. Who sang with Mary Garden in "Carmen," in Chicago on Jan. 11, 1920? C. C., Jr.

Laporte, Ind., Jan. 11, 1922.

1. a: "Pelléas," tenor-baritone; "Gollaud," baritone; "Arkël," baritone; "Doctor," bass; "Mélisande," soprano; "Geneviève," contralto; "Yniold," soprano. b: "Anita," soprano; "Araquil," tenor; "Garrido," bass; "Remigio," baritone; "Ramon," tenor; "Bustamente," bass. c: "Concepcion," soprano; "Ramiro," baritone; "Torquemada," baritone. d: "Fiora," soprano; "Avito," tenor; "Manfredo," baritone; "Archibaldo," bass. e: "Louise," soprano; "The Mother," contralto; "Irma," soprano; "The Father," baritone. 2. If you mean Jennie Dufau, she is singing in concert in France at the present time. 3. Charles Fontaine, Hector Dufranne, Edmond Warriery and Dorothy Follis. 4. John O'Sullivan, Georges Baklanoff, Nina Morgana, Gustave Huberdeau, Désire Defrère, Irene Pavloska, Dora De Philippe, Constantine Nicolay and Francesco Daddi.

???

Practising the Vocal Trill

Question Box Editor:

What is the best way to acquire a clean vocal trill? "VOCAL."

Augusta, Ga., Jan. 12, 1922.

If you are a vocal student, we would suggest your consulting your teacher. Most authorities, however, agree that the only way to acquire a clean vocal trill is to begin with a whole tone interval in the middle of the voice and practise very slowly at first, always accenting the upper tone. As facility is acquired, the speed may be increased but this must be done with care. Another way is to sing the whole-tone interval in triplet groups, accenting the upper and the lower tone alternately. The principal thing to avoid is speeding up the trill before the necessary agility has been acquired.

???

Pitch

Question Box Editor:

1. Do the great concert and operatic singers use the same pitch in their pianos when singing publicly, and what is it called? 2. What is the difference between concert pitch and international pitch? 3. Is there another pitch used in addition? S. K. L.

Binghamton, N. Y., Jan. 15, 1922.

1. Yes. The "international" pitch adopted at the Vienna congress in November, 1887, fixed the pitch of A on the second space of the treble clef at 435 double vibrations a second. This is used by all symphony and operatic orchestras and by all piano tuners. 2. About fifteen vibrations per second. 3. No.

Italian Opera and Montemezzi

To the Editor of MUSICAL AMERICA:

I note in your issue of Jan. 7 that D. Mannaccio, editor of the New York Courier, has taken issue with Alfredo Casella as to the present state of Italian opera. Whatever one may believe of the effervescent outpourings of such men as Puccini, Mascagni, et al, it is certain that the halcyon days of Italian opera, from a quantitative standpoint, are gone and that the present day is still feeding reminiscences on the abundance of the past.

It is regrettable, however, that Mr. Mannaccio has failed to mention the one name that would undoubtedly confound those who disparage all present day Italian operatic creation that of Montemezzi. In his "L'Amore dei Tre Re" we have one of the resplendent works of all time; and in him, Italy has one of the great operatic writers, a true representative of the new young force in international music.

ANNE FANTON LEMBART.

New York, Jan. 18, 1922.

The Encore Nuisance

To the Editor of MUSICAL AMERICA:

Is there nothing that can be done to stop the encore nuisance at concerts? The other night I went to hear Lhevinne at Carnegie Hall and after each group he was brought out five or six times by enthusiastic young men and women who looked like students but who made the occasion one for a really objectionable demonstration.

It is one thing to express appreciation of an artist's efforts but when it continues *ad nauseam* after every group it becomes simply a nuisance and leads one to ask whether it is caused by honest appreciation or objectionable desire to get more than their money's worth. Personally, I lean toward the second theory. But then, I am an elderly and cynical person! IRRITATED LISTENER.

New York City, Jan. 21, 1922.

Appreciation from Scotland

To the Editor of MUSICAL AMERICA:

I am simply charmed with the Fall Issue. It will keep me busy during my Christmas vacation. What a wonderful country yours must be!

Many kind wishes for the success of your delightful paper. BUNTY SWAN.

Lasswade, Scotland, Christmas Day, 1921.

The Musical Alliance of the United States

I inclose check for my dues.

I am delighted with the report of the last meeting and heartily congratulate the officers on the splendid development that has come to pass.

ARTHUR NEVIN,
Park Commissioner.

Memphis, Tenn.

It gives me pleasure to remit my dues to The Musical Alliance of America.

NATALIE HAMMOND.

Atlanta, Ga.

Inclosed is draft for dues.

Mrs. Lederman and myself wish Mr. Freund a very Happy New Year and hope that he may be with us many more years. E. R. LEDERMAN.

Centralia, Ill.

It is a pleasure to send my check for dues.

The annual meeting alone is worth more than this amount. I would not miss it for anything.

May your success be all that you can possibly desire.

FLORA COCHRANE BURNHAM.

New York.

Inclosed is my check for year's dues.

I am glad to help in so good a cause, though there can be no possible personal benefit. I regard it as a missionary enterprise of great importance.

D. W. MILLER.

Norwood, Ohio.

I inclose dues.

If I can assist in the good work the Alliance is doing, command me.

With all good wishes to Mr. Freund and the Alliance. MARY B. LUNDY.

Williamsport, Pa.

OPERATIC SOCIETY IS FORMED IN YORK

Plan to Give Two Works Each Year—Woman's Club in Russian Program

YORK, PA., Jan. 21.—The formation last week of the York Operatic Society with about sixty-five members and with Mrs. Camilla Steig Treible, one of the leading vocal teachers of the city, at its head, promises this city better music by local artists and a stronger backing for

visitors. The organization was effected at a rehearsal of the principals and chorus for "The Mikado," which is to be presented on Feb. 23. Mrs. Treible was elected president, the other officers being Lloyd Wheeler, vice-president; Pauline Lehn, secretary, and Ralph Garrett, secretary.

It is the aim of this society to present one or two works a year with local and visiting artists, but the main object is to awaken interest in and gain patronage for these local events and also for outside artists. It was decided that the money raised by the production now practically ready should be turned into the treasury of the society to help defray the expenses of further musical ventures.

The chorus of the York Woman's Club gave its first concert of the season on Jan. 13, in the club house, and presented a most acceptable program of Russian music. The work of the ensemble showed the competence of Mrs. E. J. Decevee of Harrisburg, who conducted, as an interpreter and as a leader. Mrs. Decevee delivered a short address on Russian music and on the Russian composers whose works were upon the program. The soloists were Helen Zeigler, Mrs. Harry L. Link, Mrs. Charles Motter and Margaret Mundorf. The members of the ensemble who participated were: Mrs. Harry Link, Mrs. O. P. Schellhamer, Mrs. Franklin Spahr, Mrs. F. S. Gotwalt, Mae Finley, Margaret Mundorf, Mrs. L. E. W. Buckingham, Mrs. Charles Motter, Mary Schmidt, Mrs. Malcolm Reed, Mrs. Eugene Weiser, Mrs. Frank Wogan, Catharine Van Baman, Mrs. L. Park Wogan, Mrs. Ellis Lewis, Mrs. Karl Katz, Mrs. Florence Kunkle, Mary Evans, Mrs. J. J. Mace, Mrs. F. V. Moore, Mrs. C. Owen, Helen Zeigler, Mrs. W. D. Brougner, Mrs. D. F. Getz, Anna Gamble, Mrs. Cecil Stewart and Minnie Boyd.

The chorus is now studying a program of French music, also under the direction of Mrs. E. J. Decevee. J. L. W. Mc.

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BEL CANTO MUSICALE

Club Members Hear Mme. Sylva and the Selinskys at Third Meeting

A third afternoon of music and dance was held by the Bel Canto Musical Society, of which Mrs. Charles G. Braxmar is president and Lazar S. Samoiloff founder and musical director, at the Waldorf-Astoria on the afternoon of Jan. 14. This organization, which was formed with the object of aiding poor but talented music students, has received many applications for membership from persons interested in its work. At this meeting an interesting program was given by Marguerita Sylva, soprano, who presented several scenes from "Carmen" in costume, and Max and Margarita Selinsky, violinists, who played some numbers for two violins which have been specially arranged and dedicated to them. Adamo Didur, bass of the Metropolitan Opera Company, was guest of honor.

The society is to give another concert at the Waldorf-Astoria on the afternoon of Feb. 11. Erwin Nyiregyhazi, Hungarian pianist, will be one of the artists.

Goldina de Wolf Lewis Completes New England Tour

Goldina de Wolf Lewis, soprano, has just returned from a short successful concert tour through New England. Among her appearances on this tour was one in Torrington, Conn., under the auspices of the Torrington Music Club, where her singing of such numbers as "Thy Beaming Eyes" by MacDowell, and "Supplication" by La Forge, as well as two numbers by Rachmaninoff was particularly fine.

John Powell to Lecture in New York

John Powell will lecture on "Americanism in Music" at Aeolian Hall, Saturday evening, Jan. 28, illustrating his talk at the piano with works from the most significant among American composers.

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GUILMANT ORGAN SCHOOL

Martha Phillips Resumes Concert Work
After a serious illness which prevented her from appearing in public for a period, Martha Phillips, soprano, is again busy with concerts. She recently sang for the Chopin Club of Providence, R. I. This was her third appearance in Providence, where she had earlier been heard as soloist for the Strube Ensemble and in joint recital with Kreisler. She has been engaged as soloist by the Verdandi, the Swedish male chorus of Providence, for its annual concert on March 19. Miss Phillips was heard in the soprano part of Easthope Martin's song cycle, "The Mountebanks," at its

première performance at the fifteenth anniversary of the Bohemians. The engagements which have been booked for her up to the spring include a New York appearance in late February.

Miss Weaver Heard in Concerts

Margaret Weaver, contralto soloist at the Marble Collegiate Church, has been filling concert engagements at Columbia University, for the Overseas League, for the Woman's Club of Hoboken, N. J., and for the Woman's Club of Port Washington, N. Y. These have resulted in return engagements for Port Washington, Jan. 23, and Columbia University, Jan. 28.

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CLUBS AND SCHOOLS IN SEATTLE EVENTS

Local Artists and Students Furnish City Programs in Quiet Week

SEATTLE, WASH., Jan. 21.—Clubs and schools furnished the programs for the city last week, which was a quiet one musically. The monthly concert of the Ladies' Musical Club on Jan. 9 was arranged by Romaine Elliott Lawson and Hattie Edenhorn Carlson. Those participating as soloists were: Mrs. Israel Nelson, contralto; Bertha Freyd, pianist; Margaret Moss Hemion, soprano, and George Kirchner, 'cellist. The accompanists were Arville Belstad and Leone Langdon. A trio was sung by Gwendolyn Geary Ruge, Florence Scott Beeler and Ella Helm Boardman.

The music department of Queen Anne High School gave an interesting concert on Jan. 13. Conducted by R. H. Kendrick, the boys' and girls' glee clubs and a forty-piece orchestra sang and played with spirit. Walter Morgan, pianist, and Theodore Anderson, violinist, both students, assisted in the program.

A farewell was tendered Seijiro Tatsumi, tenor, and Milton Seymour,

pianist and teacher of Mr. Tatsumi, by the Nordica Club, which Mr. Seymour organized five years ago. The event was held at the home of Helen Crowe Snelling, present conductor of this club. Dai Steele Ross of Seattle, contralto, was soloist this week at the Strand Theater.

Concluding a series of four piano recitals by young pianists, all students of Silvio Risegari, Florence Lankin played a program on Jan. 14 and showed artistic taste.

Students of the Cornish School of Music participated in the Music Week program at Kent, Wash., about sixteen miles from Seattle, on Jan. 12. D. S. C.

RECITALS IN FORT WORTH

Middleton and Macmillen Present Programs in Local Series

FORT WORTH, TEX., Jan. 21.—Arthur Middleton was presented in recital by the Euterpean Club recently, at the First Presbyterian Church, and was acclaimed by a large audience. He was ably assisted by Stewart Wille, pianist, who also played a group of piano solos.

Francis Macmillen gave the third concert of the Tuesday Morning Musicale, under auspices of the Harmony Club, at the Texas Hotel. His playing was much appreciated by the audience. Hugh Ridout proved a capital accompanist.

C. G. N.

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Featured—Arthur Hackett
Soloist with Choir

SAN ANTONIO, TEX., Jan. 16.—A feature of the celebration of the twentieth anniversary of the Tuesday Musical Club of this city was a banquet given at the St. Anthony Hotel on Jan. 9. Among the amusing events on the program was the impersonation of a number of prominent artists by members of the organization, as follows: Julien Paul Blitz as Pablo Casals; Bertram Simon, Fritz Kreisler; Mrs. Fred Jones, soprano, as Lucrezia Bori, and Charles Stone, tenor, as Orville Harrold in scenes from "La Bohème"; Roy Wall, Louis Graveure, and Mrs. Alfred Duerler, as Mme. Schumann Heink. The accompanists were Mrs. Julien Paul Blitz, Mrs. Nat. Goldsmith, Mrs. Lawrence Allen Meadows, Walter Dunham. A new club song was introduced, the text of which was written by Mrs. Eli Hertzberg, founder and life president of the club. Mrs. Edward Sachs and Mrs. A. M. Fischer, charter members of the club, were among the 500 members and guests present. Mrs. Hertzberg acted as toastmistress, and the speakers were John M. Steinfeldt, Senator Harry Hertzberg and Nat. M. Washer.

Arthur Hackett, tenor, was guest-artist at a vesper service at St. Mark's Episcopal Church on Sunday, Jan. 8, under the auspices of St. Mark's Vested Choir Guild. He presented arias from Handel's "Messiah," Mendelssohn's "St. Paul," and Haydn's "Creation," as well as numbers by Couperin-Kreisler and Sullivan. Mr. Hackett sang the tenor part in several numbers with the choir of fifty voices, led by Oscar J. Fox, organist. The musical service, which was the fourth presenting artists of distinction, was made possible by the generosity of a small group of music lovers of the parish. G. M. T.

DENVER HAS OPERA SEASON

San Carlo Forces Give Performances—
Althouse and Middleton in Recital

DENVER, COL., Jan. 15.—The San Carlo Opera Company closed a three-days' engagement here on Jan. 5, with a performance of "Trovatore." The other operas given were "Rigoletto," "Madama Butterfly" and "Aida." The performances were of a high standard, although the attendances were not large. The outstanding successes of the season were made by Josephine Lucchese as Gilda, Tamaki Miura as Butterfly, and Bianca Saroya as Aida and Leonora. Chorus and orchestra were noticeably better than in former years.

Paul Althouse, tenor, and Arthur Middleton, baritone, appeared here in joint recital, Jan. 6, in the Oberfelder Course, and achieved one of the pronounced successes of the season. Mr. Althouse gave splendid interpretations of his numbers, especially of "Che Gelida Manina," "The Blind Ploughman" and Kramer's "Great Awakening." Mr. Middleton, despite a cold, accomplished noteworthy singing. Rudolph Gruen, for the tenor, and Stuart Wille, for the baritone, proved admirable accompanists. Mr. Althouse sang five concerts here under Oberfelder's management outside the Denver appearance. J. C. W.

Marguerite Ringo Soloist at San Francisco Concert

SAN FRANCISCO, Jan. 9.—Marguerite Ringo made a fine impression as soloist at a recent concert at the California Theater, at which she sang "Depuis le Jour" from "Louise." She displayed a beautiful soprano voice which she used with artistry and intelligence. On the same program was played an orchestral composition "The Enchanted Forest" by Alfred Arriola, solo trumpet of the orchestra. It was inspired by visits to Muis Woods near here, and is in the form of descriptive sketches. Herman Heller, as conductor, also led the orchestra through the "Aida" march, Ertl's "Chansons d'Amour" and the "Carnavale" Overture of Dvorak. Leslie V. Harvey, organist of the theater, played Raff's Cavatina. A. C.

Mary Louise Gale Heard in Violin Program in Dallas, Tex.

DALLAS, TEX., Jan. 16.—Mary Louise Gale, violinist, a former resident of this city and a pupil of Ysaye, was heard in concert by a large audience at the Adolphus Hotel on Jan. 5. Her program, effectively presented, included the A Minor Concerto of Vieuxtemps; and numbers by Bach, Salomon and de Ribault. Mrs. Frederick B. Ingram was a sympathetic and brilliant accompanist. The program was given under the auspices of the Schubert Choral Club, which gave three numbers at the opening of the concert, under the leadership of Julius Albert Jahn. Myrtle McKay was at the piano. C. E. B.

Arthur Hackett Sings with San Antonio Choir

SAN ANTONIO, TEX., Jan. 21.—Arthur Hackett, tenor, appeared in sacred concert at St. Mark's Episcopal Church recently, singing several arias from oratorio and incidental solos with the Choir. The series of musical services, inaugurated by Oscar J. Fox, organist and conductor, is entering its third season, and marked advancement is shown in the work of the choir. G. M. T.

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Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

Carrie Munger Long, 608 Fine Arts Bldg., Chicago, Ill., classes held monthly through the year.

Harriet Bacon MacDonald, 825 Orchestra Bldg., Chicago, Dallas, Texas, June, 1922; Chicago, August, 1922.

Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas.

Virginia Ryan, 1115 Washington Street, Waco, Texas, November and February.

Laura Jones Rawlinson, Dunning School, 252 West 74th Street, New York City, Portland, Ore., June 17, Seattle, Wash., August 1.

Mrs. Urs Synnot, 824 No. Ewing Ave., Dallas, Tex.

Sella Huffmeyer Seymour, 1238 Garden Street, San Antonio, Texas. Week end class begins Oct. 6.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

Mrs. S. L. Van Nort, 2815 Helena St., Houston, Texas, Sept. 19.

Mrs. H. B. Watson, 124 East 11th St., Oklahoma City, Okla., March 15, May 15.

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SOPRANO

MANAGEMENT

MUSIC LEAGUE OF AMERICA

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Recitals and Concerts of the Week in New York

[Continued from page 36]

cluded Weber's Rondo, "La Gaité." Her *pièce de résistance* was, of course, the "Pathétique" Sonata, given with careful phrasing, and with due observance of the Beethoven tradition. Followed a modern group consisting of the Leschetizky Romanze, a Debussy Ballade, "The Lake," "At Evening," Griffes; Dett's "Juba" dance, a Spanish folk-song, "Ay, Ay, Ay," arranged by Harriette Cady; and "The Minstrel of Capistrano," by Cadman, a novelty with a tinge of Spanish sentiment. The Wagner-Brassin arrangement of the "Magic Fire Scene" was the concluding number. To such a program the Princess Theater is adapted admirably, and the effect was rather of a performance in a drawing room crowded with personal friends than a formal recital, and that, apparently, was precisely what had been intended.

DE B.

Folk-Song Program, Jan. 20

A program of folk-songs of many peoples was given by the Judson Quartet, Helen C. Kiesel, soprano; Helen S. Farnum, contralto; Claude A. Schell, tenor, and Harold V. Jones, bass, with the assistance of Franz Listemann, 'cellist, and under the direction of Ida Hirst-Gifford, at Judson Memorial Church Saturday evening. Miss Kiesel represented Czech-Slovakia; Miss Farnum, Finland; Mr. Schell, Russia, and Mr. Jones, Poland. Miss Hirst-Gifford, who was at the piano, was announced on the program as representing the Baltic states. Florence Hudson Botsford's collection, "Folk-songs from Many Peoples," was the source of the Estonian, Finnish, Lettish, Lithuanian, Polish, Russian and Czech-Slovakian songs presented. Other groups were drawn from Wales, Ireland, Scotland, the American Indians and the American Negroes.

To this full program Mr. Listemann, the 'cellist, added groups of solos by Frontini, Schubert, Fitzenhagen and other composers, as well as arrangements of Russian folk-tunes. The program closed with "Home, Sweet Home," sung by the quartet with 'cello obbligato.

D. J. T.

Marcel Salzinger, Jan. 21

Marcel Salzinger, whose introductory song recital at Aeolian Hall, Saturday evening, deserved a larger attendance, although surely nothing more could have been asked in the way of enthusiasm, styles himself "baritone, Vienna Opera House," an institution with whose artistic children New Yorkers are not unfamiliar, especially if they hark back to the days of Edith Walker. The point in emphasizing the singer's connection with the old Hofoper lies in the fact that his diction in English would be considered exceptionally fine, had he come to us from Covent Garden instead of Vienna; and if he is really an Austrian, and not a German-American, it is little short of amazing. Operatic singers from abroad are expected to be polyglot, but if they sing English words, not as one is accustomed to hear them, but as they should be sung, it is a bit of *lagniappe* for which the concert-goer should be grateful.

Opening with a group which included Handel, Caccini, Martino and Pergolesi, Mr. Salzinger followed with four songs by Brahms, later gave a similar group of songs by Richard Strauss, and besides the songs in English—Tchaikovsky's "Pilgrim Song," Kramer's "Last Hour," Woodman's "Ashes of Roses" and Coleridge-Taylor's "Life and Death," he sang an aria from Verdi's "Masked Ball," and one from Massenet's "Hérodiade." Still young, and of an agreeable stage presence, Salzinger possesses a powerful and smoothly controlled voice, which he uses with art and feeling. A good beginning for a newcomer—if newcomer he is.

DE B.

Louis Graveure, Jan. 21

There are few singers before the public to-day who can give recitals to compare with that of Louis Graveure on Saturday afternoon, announced as his only program in New York this season.

To begin with, it had more than the usual proportion of really worth while songs, yet managed to present unhackneyed material. The singer, for whom nothing seems too difficult either vocally or musically, was in stirringly good voice. His command of gradations of dynamics was exceptional, and there were mezza-voce and pianissimo phrases of seductive charm.

Some waywardness of rhythm and a suggestion of deflected pitch in some tones which he colored darkly may have come to meticulous ears as minor blemishes. The most diverse moods were envisaged, and the artist was as happy in his delineation of the descriptive "Der Rauch" of Joseph Marx and the humorous "Mausfallen Sprüchlein" of Hugo Wolf, as he was in the solemn apostrophe of Saint-Saëns' "La Cloche" and the rousing "La Chevauchée du Cid" of d'Indy. Debussy's "De Fleurs," more than any other number on the program, seemed to test the singer's technique to the full.

Of songs in English, the singer made much of Sonneck's "Summer Middy" and Kramer's "Crystal Gazer," both of which were repeated, and of Bryceson Trehearne's "Forget Me Not." There were numerous extras. Accompaniments were very well played by Edouard Gendron.

O. T.

Rubinstein Club, Jan. 21

The program of the third musicale of the Rubinstein Club, at the Waldorf-Astoria on Saturday afternoon, was opened by Katherine Van der Roest, a pupil of Leginska with plenty of power in her playing and, on the whole, a good sense of dramatic effect. Her chief numbers were the Brahms Rhapsody No. 1, in B Minor, and a group by Chopin.

Phoebe Crosby, soprano, was suffering from a cold which excuses her from criticism. Mildred Bryars, the possessor of a contralto voice which shows to best advantage in sustained music, was particularly successful with Beethoven's "In questa tomba oscura." The two singers joined in the "Butterfly" duet as the last number. Each was heard in an operatic aria as well as two song groups, with Miriam Allen as accompanist. The program was lengthened with extras.

D. J. T.

Del-Negri, Jan. 21

The recital of Giovanni Del-Negri, a tenor new in this country, who has sung at the Municipal Theater in Rio de Janeiro and at the Costanzi in Rome, embraced a formidable number of operatic arias, unrelieved by any group of lighter numbers, at Carnegie Hall on Jan. 21. The tenor revealed a voice of extremely pleasing quality and considerable power. The principal fault in his singing seemed to be a lack of finish in some of the more difficult numbers. Most of the arias were well known to his audiences and included several *pièces de résistance* of a tenor's repertoire. His best singing was in the middle portion of his program which included the Flower Song from "Carmen," the aria "Io credo a una possanza arcana" from "Andrea Chenier," and an aria from Lenocavallo's unfamiliar "Bohème." Mr. Del-Negri did some fine singing as well in the "Celeste Aida" of Verdi, which revealed the range and power in his voice, in "Cielo e mar" from "La Gioconda" and sang well in an aria from Meyerbeer's "Huguenots."

L. B.

Ossip Gabrilowitsch, Jan. 21

At his recital in Aeolian Hall last Saturday afternoon Ossip Gabrilowitsch fell in line in the procession of prominent pianists, who have elected to feature the Schumann Fantasy this season, and offered a capacity audience of admirers one of the most completely satisfying performances yet heard of this notable work, which provides a touchstone at once as to the poetic sensibility, the loftiness of imagination and the artistic judgment of its interpreters.

His reading of the first movement was essentially on the fantasy spirit and at the same time beautifully balanced. The triumphal second movement was imbued with a heroic nobility—the shower of "blue" notes on the tricky last page with the formidable reaches merely making the pianist more human to his listeners. The third movement, "the starry firmament," was made a veritable tone poem, and the profound impression it made was created despite a certain sense of detachment that seemed to characterize all of

Mr. Gabrilowitsch's playing on Saturday.

There was a delightful panoramic play of subtly differentiated moods in the Russian pianist's playing of Schumann's "Carneval," while high lights in the short Chopin group that separated the two longer Schumann numbers were the charmingly played Mazurka in B Minor and the poetic re-creation of the Nocturne in D Flat. At times during the afternoon a little key-slammings was indulged in of a kind that seems peculiarly out of place at a Gabrilowitsch recital, but the pianist's admirers took refuge in the hope that it was a development that would prove to be of short duration.

H. J.

George Meader, Jan. 22

George Meader, tenor, who this season became a member of the Metropolitan, was heard in recital in the Town Hall on the afternoon of Jan. 22, giving a program which, with the exception of an aria from Mozart's "Cosi Fan Tutte" was composed entirely of German lieder by Brahms, Hugo Wolf and Schumann. With a voice not distinguished by quality, range or volume, Mr. Meader achieves results of extraordinary charm. He has the ability to project the mood of a song that is unsurpassed by any recital artist at present before the public and this, together with much variety of vocal color, makes all of his songs seem like pictures in a gallery of extraordinary interest. The best of the Brahms group were "Wie Bist du Meine Königin" and, in an utterly different mood, "Auf dem Kirchhofe." So also in the Wolf songs, "Nixe Binsefuss" and the familiar "Verborgeneheit" were both splendidly given.

Perhaps, however, the high light of the afternoon was Mr. Meader's impeccable singing of Schumann's "Mondnacht." For a piece of pianissimo, legato singing, nothing has been heard like it in a long time. Meta Schumann at the

Ruffo Makes Début in "The Barber"; Hasselmans Conducts at Metropolitan

Sensational Baritone Tumultuously Welcomed as "Figaro"—Cora Chase Makes First Appearance This Season as "Rosina"—French Musician Takes Up Bâton for "Faust" Performance—"Don Carlos" Rejoins Répertoire—Benefit Performances of "Tosca" and "Le Roi d'Ys"—Another Chaliapine "Boris" and "Die Walküre" Complete Week

THE début of Titta Ruffo, several times deferred, as a member of the Metropolitan Opera Company, was an event of outstanding interest in the week of opera that ended Jan. 21. The big-voiced baritone, apparently completely recovered from his protracted indisposition, made his Metropolitan advent as *Figaro* in Rossini's "Barber of Seville," and was tumultuously welcomed. As *Rosina* in the same cast, Cora Chase, one of last season's additions to the soprano wing, made her first appearance of the year.

Replacing Albert Wolff, who has departed to take up his duties at the Opéra Comique in Paris, Louis Hasselmans, two seasons ago with the Chicago Opera Association, conducted performances of "Faust" and *Le Roi d'Ys*, the latter a special performance for the benefit of the French Hospital. There was also a special Wednesday matinée of "Tosca" with Marie Jeritza, Beniamino Gigli and Antonio Scotti in the chief rôles, the proceeds of which went to the Florence Crittenden League.

Verdi's transitional "Don Carlos" was given its first representation this season on Wednesday night, in somewhat altered form, but with a cast familiar from last season. "Boris Godounoff," with Feodor Chaliapine, and "Die Walküre" were other operas of the week.

"Die Walküre" Again

Monday night brought a repetition of "Die Walküre" without change of cast. Clarence Whitehill's Wotan again had commendable attributes of dignity and power. His call to *Loge* in "The Magic Fire" scene was delivered with fine force. Johannes Sembach's singing of *Siegmund* was the best work he has accomplished for some time. Mme. Jeritza was *Sieglinde*. Mme. Matzenauer, *Brunnhilde*, and Jeanne Gordon, *Fricka*. Artur Bodanzky was again at the conductor's desk.

P. C. R.

piano added much to the artistic merit of the recital. An almost capacity audience applauded vociferously throughout the program.

J. A. H.

First Warren Ballad Concert, Jan. 22

The outstanding feature of the first in the series of the Frederic Warren Ballad Concerts, which was given on Sunday evening at the Selwyn Theater, was the performance of the New York Trio: Clarence Adler, piano; Scipione Guidi, violin; Cornelius Van Vliet, 'cello. Altogether fine was the ensemble in the first number, the Mozart Trio in G, and an equally well balanced performance was given on their reappearance, when they played a group consisting of Largo by Wolf-Ferrari; a Scherzo by Mendelssohn, and Norwegian Dances by Grieg.

The soloists were Lionel Storr, baritone, and Mme. Olga Warren, soprano. They were heard together at the concert's close in Kurt Schindler's duet setting of "La Camargo," an eighteenth century minuet on a Provençal air, and "Love Like the Dawn Came Stealing," Cadman's setting of Gilbert Moyle. Mr. Storr's solos included the "Evening Star" song from "Tannhäuser"; "The Asra," Rubinstein; "Spring Song," Mackenzie; "Life," Meta Schumann; "May Day Carol," an Essex folk-song, arranged by Deems Taylor, and "The Wooing," Sieveking. Mme. Warren sang "Harp of the Woodland," Easthope Martin; "Pierrot," Wintter Watts; "The Maids of Cadiz," Delibes; "Do Not Go My Love," Hageman; Lullaby, Cyril Scott; "A Tragic Tale," J. Bertram Fox, and "Il Bacio," the famous Arditi waltz-song. Both singers were in good voice, and were cordially received. The accompanist was Meta Schumann.

An auspicious beginning for the third season of these concerts, with an attendance which proved their increasing popularity.

De B.

The First "Don Carlos"

A rather welcome application of the pruning shears upon "Don Carlos" brought that work back to the Metropolitan repertoire on Wednesday evening, for the first time this season, in the European version which omits the first short act. The omission enhanced the effect of the work, which still drags out to unnecessary lengths. An omission, however, of more serious consequence was that of *Philip's* aria in the third act, which would have probably been of more service to the version than the irrelevant submarine ballet.

A large audience attended, indicating that the work, so ill-fated in other countries, has not lost interest here, and the usual applause greeted the principals of a popular cast. Rosa Ponsella as *Elizabeth of Valois*, sang the part splendidly, and acted with more repose than is her custom. Jeanne Gordon as the *Princess Eboli* sang and acted with much grace. Martinelli, as *Don Carlos*, sang with heroic quality, although the dramatic subtleties of the part somewhat escaped him. Mr. Didur's artistry surrounded *Philip's* rôle with a sinister and pompous quality, and Mr. De Luca's fine vocalism and sincerity lent nobility to the rôle of *Marquis de Posa*. Mme. Sundelius, Mr. Martino and others effectively completed the cast.

F. R. G.

[Continued on page 41]

Operas of the Week at the Metropolitan

[Continued from page 40]

Titta Ruffo's Début

The latest recruit to join the merry band of *Figaros*, who have frolicked with the pattering vocables of Rossini's "Barber of Seville" at the Metropolitan, Titta Ruffo vaulted into his place as one of Giulio Gatti-Casazza's stellar baritones on Thursday evening. Four times previously he had been announced to appear, but laryngitis interfered. He was given a heart-warming welcome, with the greatest heat manifesting itself from behind the rail and in the far balconies.

The big-voiced Tuscan had some difficulty beginning the "Largo al Factotum" because of the applause which greeted him as he entered, and was manifestly nervous as he sang it. The fun of subsequent scenes restored his normal poise and he delivered the rapid *secco* with much skill and not a few touches of effective comedy, coloring his phrases drolly and not infrequently propelling forth tones as vital as they were powerful. It was not a new characterization, however, as he had sung the part in New York and with the Chicago Opera Association, and his audience seemed to know just what to expect.

Cora Chase was reasonably successful with the bravura music of *Rosina* and was sufficiently vivacious. Her imitation of the scolding *Don Bartolo* was a particularly effective bit. Her lesson air was "Charmant Oiseau" from "Le Perle du Brésil." Others in the cast were José Mardones, ever a sonorous and humorous *Don Basilio*, Pompillio Malatesta, a farcical *Don Bartolo*, Louise Berat, Pietro Audisio and Vincenzo Reschiglian. Mr. Papi conducted.

Farrar in "Faust"

"Faust," with Mme. Farrar, Martinelli and Whitehill, was the occasion for a great outpouring of people on Friday night. Louis Hasselmanns, the new French conductor, who succeeds Albert Wolff, made an effective début, at once demonstrating his authority and musicianship. "Faust" sorely needs an overhauling on the side of stage direction; the exits and entrances are uncertain and too much is left to the good intentions of the interpreters. Mme. Farrar sang in her newly found delicate style. This new manner, while doubtless an improvement over the unrestrained vocal licenses of the past years, leaves much to be desired in the way of emotional force. This restraint was conspicuous throughout the evening; even the great trio was tempered with caution. Mr. Whitehill's magnificent voice, one of the noblest voices of its kind, was heard to good effect, despite his manifest indisposition and restrained acting. De Luca's *Valentin* is one of his weakest portraits, vocally and histrionically. Myrtle Schaaf's *Siebel* was a lovely little creature; she sang charmingly and made a very agreeable picture. Martinelli's *Faust* was surcharged with vitality and charm. He was easily the triumphal figure of the performance.

Mme. Farrar spoke these words in response to a cyclone of applause: "Children—This is no occasion for a funeral. There are lots of other performances ahead. I hope you will come and enjoy them and I will do the best I can. Good night."

She kissed her hand to the "children" and the audience filed out, appeased.

C. F.

A Chaliapine Matinée

The great Chaliapine gave another magnificent performance of the protagonist of Moussorgsky's "Boris" at the Saturday matinée on Jan. 21. In glorious voice he held the audience spellbound during his big scenes and had ovation after ovation at the close of the acts and at the end of the performance. The audience refused to go home until he had come out repeatedly, so that they saw him without his czar's robes first and then without his makeup. The cast included Mme. Matzenauer as *Marina*, Mr. Pertile as *Dmitri*, Mr. Mardones as *Pimen*, Mr. Bada as *Schouisky*, Miss Delaunoy as *Feodor* and Grace Anthony

as *Xenia*. A note in the program explained that she was taking the place of Miss Dalossy in the part, who was indisposed. The chorus sang none too well. And the general conducting of the opera in Mr. Papi's hands was so lamentable that without Chaliapine as *Boris*, it would have been impossible to get any artistic impression from the representation. From the opening theme of the prelude Mr. Papi seemed to be of the opinion that the *tempi* of the first half hour of the work are all quick ones.

A. W. K.

Kochanski at Sunday Concert

In the Sunday evening concert at the Metropolitan on Jan. 22, an interesting program brought forward Paul Kochanski, violinist, with a number of the principals of the Metropolitan Opera Company. Mr. Kochanski exhibited a fine technique and pronounced temperament in the Wieniawski Concerto in D Minor, but was inclined to hurry the tempo; and was hampered by the fact that the conductor, Paul Eisler, displayed but little inspiration. The violinist's group of solos comprised the "Prize Song"

from "Meistersinger," Brahms' Hungarian Dance in G Minor, and Wieniawski's "Carnival Russe," and in these he confirmed the fine impression he had already made. He revelled in the colossal virtuosity of the Wieniawski piece, and excited the enthusiasm of the large audience to such a pitch that an encore would not be denied. Finally Mr. Kochanski, after bowing his acknowledgments six or eight times, played Wieniawski's "Obertass." Gregory Ashman was an excellent accompanist in Mr. Kochanski's solos.

Florence Easton sang with conviction and power Elizabeth's "Greeting to the Hall of Song," from "Tannhäuser," but was not so successful in "Ocean, Thou Mighty Monster," in which she was apt to force the tone. Anne Roselle gave a facile interpretation of the Ballatella from "Pagliacci"; the fine quality of Lenora Sparkes' voice was well displayed in Micaela's aria, from "Carmen," and Giulio Crimi was also heard in operatic numbers. The orchestra played with more or less success, the "Flying Dutchman" Overture, Weingartner's arrangement of Weber's "Invitation to the Waltz," and Triumphant March from Goldmark's "Queen of Sheba."

P. J. N.

MYRA HESS CHARMS IN AMERICAN DÉBUT

Young English Pianist Takes High Place at First Recital

MYRA HESS, young, comely, simple and direct in her platform manner, stepped out before an audience in Aeolian Hall Tuesday afternoon, virtually unknown to those who had assembled to hear her, though she is a pianist who has been much admired in the British Isles. Almost with her first caress of the keys it was felt, intuitively, that hers was an unusual art. As number followed number, the audience found itself enmeshed in a web of charm, gossamer-fine, yet so strong that it held to their seats for the entire program, and even for an extra or two, many of those inveterate recital patrons (and even several of the reviewers) who ordinarily are content with one or two groups of a celebrity's recital.

Absence of ostentation was not the least of the ingratiating attributes of the personable young English woman's playing. With the simplest of bows, she seated herself at the instrument—and

played. It was playing essentially feminine, essentially wholesome. The erotic and the neurotic were banished by singing sunlight and cool, refreshing shadow. Though there was no want of contrast in the artist's dynamics—an imposing if not a stupendous *forte* being reached when her expositions of her numbers called for it—her beautiful tone was of first appeal because of its refinement and its responsiveness to an often delicate and sensitive play of tint and of nuance. Among the season's pianists there have been others with more of sweep and "bigness"; but the writer has heard no other newcomer of the year, man or woman, who has played with a like measure of charm.

Three little Sonatas of Scarlatti disclosed a *pianissimo* like thistle-down, as well as finger work that was as fleet as it was clean. The Bach B Flat Prelude and Fugue was as happily free of the professorial as it was of pupillage. Schumann's "Papillons" fluttered untroubled by thunderstorms and cataclysms; five Debussy numbers were given, each with an individual and characteristic atmosphere. The A Flat Polonaise of Chopin proved that the pianist has strength and fire, as well as caressing tenderness. She impressed most of all as primarily an interpreter who plays music for its own sake and not as a medium for self-exploitation.

O. T.

"KRAZY KAT" DANCES TO CARPENTER JAZZ

Comic Strip Pantomime on Program of Modern Music

COMIC strip music hurled its brick in the Town Hall Thursday afternoon, when John Alden Carpenter's "Krazy Kat," previously given an orchestral performance in Chicago, was danced by Adolph Bolm and his associates, with George Barrère conducting his Little Symphony in the music of the Chicago composer's "Jazz Pantomime." After the trombone had slid through "The Katnip Blues," Mr. Carpenter and George Herriman, the cartoonist-progenitor of "Krazy Kat," were called before the curtain with Mr. Bolm and Mr. Barrère. The audience was a large one, and included as many literary and theatrical notables as it did musical celebrities.

Unfortunately, the program, which contained other new and fantastic music, was twice too long, and the Carpenter Pantomime did not begin until well after five o'clock. There were two other dance numbers, two groups of songs, seven piano pieces, and five orchestral or chamber music works—enough for two programs. Participating, besides the dancers and the Little Symphony, were Poldowski (Lady Dean Paul) who played the piano sketches referred to—salon music, in modernistic guise; Povla Frisch, soprano, who sang five of Mr.

Carpenter's later songs, the composer accompanying her; Mr. Van Amburgh, clarinetist, who participated with Mme. Poldowski in an exposition of a "Dance" for clarinet and piano, of her composition; and Alice Miriam, soprano, who presented a group of ultraist songs by Szymanowski, with Alan Tanner as accompanist. The Szymanowski songs, more than the "Divertissement Grotesque" of the same composer with which the orchestra began the program, were about the last word in musical waywardness. The audience marveled at Miss Miriam's ability to sing them at all. The Carpenter songs, to the contrary, were of direct appeal as sung by Mme. Frisch.

Besides her piano sketches and the "Dance" referred to, Mme. Poldowski was represented by two numbers for orchestra, "Phryne" and "The Dying Child," and another, "Pat Malone's Wake," for piano and orchestra. Limitations of space forbid any attempt to deal in detail with these numbers.

The "Krazy Kat" music proved droll and ingeniously scored, though it did not suggest that as a jazz composer Mr. Carpenter could wrest their royalties away from the men who grind out this sort of thing. Pictorially, the pantomime was moderately effective, the humorous appearance of a midget edition of *Ignatz Mouse* and "the moving scenery"—operated in a frame—offering more to excite the risibilities than the earnest and unflagging efforts of the agile Bolm to make *Krazy Kat* as funny as his pictures. There was a personal success for Bolm in his projection of a dance version of Prokofiev's "Suggestion Diabolique," and Margit Leeraas delighted with her picturization of "The White Peacock" of Griffes, remembered

from an earlier "Bolm Intime." Ulysses Graham as *Officer Pup*, Ledru-Stiffler as *Bill Poster*, Olin Howland as *Joe Stork*, and Bella Kelmans as *Ignatz Mouse* supported Bolm in the "Krazy Kat" venture.

O. T.

Master School of United Arts Holds Opening Reception

A reception and concert was given at the New York Master School of United Arts to inaugurate the opening of its classes on Jan. 22. The school, which will unite under one roof all branches of the fine arts, has furnished its studios with some fine examples of Russian art in this country. John Meldrum, pianist, gave a group of works by Deems Taylor and Lazare Saminsky, both on the faculty of the school, and also presented numbers of Emerson Whithorne and Rachmaninoff, giving his interpretations with reverence and inspired style. Edith Bennett, soprano, gave sympathetic interpretations of arias from Rimsky-Korsakoff's "Sneigourotchka." Among those present at the reception were Mr. and Mrs. Nicholas Roerich, Mr. and Mrs. Adolph Bolm, Eva Gauthier, Lazare Saminsky, Serge Prokofiev, Mr. and Mrs. Norris Lichtman, Rebecca Clarke, Mrs. Carlos Salzedo, Ernest de Werth, Vally Bolm, Paul Milyoukoff, Mr. and Mrs. Caro Delvaile, Norman Bel-Geddes, Oliver M. Saylor and many others.

Give Anniversary Concert at Institute of Musical Art

The seventeenth of a series of anniversary concerts, given in honor of the birthday of Mrs. Betty Loeb, mother of James Loeb, founder of the New York Institute of Musical Art, was given at that institution on the evening of Jan. 16. The program included: The Schubert Quintet in C, Op. 163, played by Marianne Kneisel and Bernard Ocko, violinists; William Kroll, viola, and Marie Roemaet Rosanoff and Julian Kahn, cellists, and the Schumann Quartet in A Minor, Op. 41, No. 1, played by Mr. Kroll and Miss Kneisel, violinists; Mr. Ocko, viola, and Miss Rosanoff, cellist. The "Meistersinger" Quintet was sung in costume, under the conductorship of Dr. Frank Damrosch, director of the Institute, by Nora Fauchald, soprano; Electa Havel, contralto; Arthur Phillips, tenor; Hyman Wittstein, bass, and John Townsend, baritone.

Saminsky Lectures on "Sneigourotchka"

Under the auspices of a committee of New York music patrons, Lazare Saminsky, Russian composer, delivered a lecture on Rimsky-Korsakoff's "Sneigourotchka" at the Hotel Ambassador, Jan. 17. Mr. Saminsky, who was a pupil of Rimsky-Korsakoff, spoke with devotion of the work, told of the relation between the opera and Russian folk-lore, and, at the piano illustrated the themes and musical development of the score, which, he said, was one of those Rimsky-Korsakoff loved best of his works. Nina Tarasova, Russian mezzo-soprano, sang with spirit several folk-songs, in illustration, and also gave arias from the opera, while Edith Bennett, soprano, delivered in fine voice, and keenly sympathetic style two of the *Snow Maiden's* arias.

Kochanski Soloist in New York Series

Paul Kochanski, violinist, gave the second concert in the series of Concerts Internationaux de la Libre Esthétique, founded by Lady Dean Paul, at the Hotel Ambassador, New York, on Jan. 21. He played a Vivaldi Concerto not previously heard in America, arranged by Nachez and dedicated to Mr. Kochanski. A rarely played Sonata in D Minor of Bach and a group of works by Szymanowski, accompanied by the composer, completed the program. Gregory Ashman accompanied the artist in the other numbers.

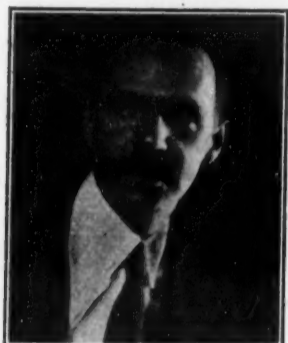
Juliette Velty Sings at Reception

Juliette Velty, diseuse, was heard in songs for soprano at a reception given by members of the Cercle des Annales at the Hotel Buckingham recently, with Louise Keppel as her accompanist. Miss Velty also sang recently at a reception given by Mme. Thum. Maurice Lafarge was her accompanist on this occasion. The dramatic aspect of her art won favor when she appeared in a leading part in Paul Gavault's four-act play, "L'Idée de Françoise," with the Cercle Dramatique of the Alliance Française, at the Plaza.

New Music: Vocal and Instrumental

The Late Charles T. Griffes' Sonata for Piano

The late Charles T. Griffes was one among the little band of American composers, whose very real and qualitative achievement disproves the statement so didactically advanced in Combarieu's "Histoire de la Musique" (Vol. 3, p. 607), that "American music is still to be born." His untimely death is a cause of lasting regret that so rich a talent should have been cut off when promising its finest fruition. Hence, the appearance of a posthumous work such as this Sonata for piano (G. Schirmer) will be of interest to all who have the higher advancement of American music at heart.



Charles T. Griffes

The sonata is short—thirty-one pages—a continuous work, in two mood-divisions rather than movements, of which an Allegretto con moto and a Molto tranquillo form the first, and the Allegro vivace the second. It is a work which calls for more than one playing or hearing if its values are to be estimated justly. No doubt many will pass it by after a cursory glance. Yet those who are willing to enter more intimately into its spirit, to adjust their ear to what might at first appear to be harshness and crudities of tonal juxtaposition; but which fall quite naturally into the general harmonic scheme once it is understood, will find themselves rewarded.

The musical interest is less one of theme, perhaps, than of development; and the really outstanding feature is the unity of conceptive projection displayed from a creative point of view. Griffes' sonata for piano was quite evidently not a product of slow growth, of elaboration and going-over. It was written *d'un trait*, and the fact gives it a warmth, a vitality which makes itself felt from the first to the last page. Mood and tempo shift and change in an ebb and flood which is always spontaneous, the dramatic highpoints in the initial Allegretto, with its *feroce* beginning, and in the decidedly brilliant Presto working-up of the climax of the final movement, the Allegro vivace, are born of the natural expressive impulse of the music itself.

There are some lovely effects of tone-color in the Lento, the Tranquillamente and the Molto tranquillo but the lyric note is not the predominating one in the work. Not the lyrically tender, but the aspiring, the note of glad, spontaneous vitality, of exultant and pulsing life is the one stressed. It comes with a shock, after playing Griffes' sonata, to realize that its composer was carried off in the very mid-course of so vivid and active a creative urgency. His publishers have done well in giving this fine work—written December, 1917-January, 1918—those opportunities which the printed page affords, and which are its by right of merit.

Mary Helen Brown's "The Swans"

"The Swans" (G. Schirmer) is a characteristic piece for piano, a gracious, flowing, and truly poetic tone-picture of stately cygnet progression on the waves of a quietly rippling melodic movement whose charm is real. There is no attempt to sing the famous death song of the bird, no effort at evoking Lohengrin's feathered friend. The number is merely a charming piano piece, gently expressive in its mood.



Photo by Morse

HARRIET VAN EMDEN SOPRANO

is singing in her recitals

THE GREAT AWAKENING

by A. Walter Kramer

Miss Van Emden sang this song at her first New York recital at Aeolian Hall on Nov. 10th. It was so well received that she repeated it—by request—at her second recital at Aeolian Hall on January 24. Also in her Boston recital on January 18th.

G. RICORDI & CO., Inc., 14 East 43rd St., New York

Spanish Rhythms for Four Hands

Lord Berners' "Fantaisie Espagnole" (London: J. & W. Chester, Ltd.) for piano four hands, comes somewhat as a surprise, and a pleasant one, for much that this clever English composer has written is decidedly cacophonous. Here, however, in a "Prelude," a "Fandango" and a "Pasodoble," he gives us three attractive rhythmized and Spanishly sonorous pieces, which are brilliant, playable and do not offend the ear with weird and clashing tone-combinations. The "Fantaisie Espagnole" may, in fact, be most honestly commended for its effect and interest. It has been put forth in its publisher's usual handsome style.

Schumann à la Maurice Delage

"Schumann" (Paris: A. Durand & Fils) is a composition some fifteen pages long, by Maurice Delage, for the piano, in which we doubt that Schumann would recognize himself at all, or, if he did, rather as "through a glass, darkly," were he to hear it. There are vague suggestions, here and there, Schumannesque in nature; one thinks of "Warum?" The composition is not without a certain interest of curiosity, but it is not the Schumann one knows and, with all due respect to Maurice Delage, will probably continue to prefer.

"Tanglewood Tales" for the Organ

R. S. Stoughton's "Tanglewood Tales" (White-Smith Music Pub. Co.) for organ, is a suite of three numbers, in which this gifted young American composer has drawn on Hawthorne for inspiration with results of genuine imaginative beauty. In "Circe's Palace" we have a tone-poem of breadth and power, a splendid recital piece. "By the Pool of Pirene," is a mystical Lento doloroso, a lovely melody mirrored in the "pool serene" of color-giving harmonies. "The Pygmies" is a piquant Scherzando. The suite is one worth while the organist's knowing and playing.

A Soap-Bubble Song

"The Soap-Bubble" (G. Schirmer), Alvin S. Wigger's new song, dedicated to Mme. Amelita Galli-Curci, is a vocal phantasy as light, floating and delicately tinted harmonically as the subject of its title. The text of this happy little dream-song is by Mary Gilbert Gibson, and it is published for high or medium voice.

Dance Music of Peru and of Brazil

Alexandra de Markoff, in her "Dance Music of Peru and Brazil" (H. W. Gray Co.) offers seven piano pieces of a genre variously cultivated in these days. A Peruvian pianist has already introduced the so-called "Inca" music of the natives of Peru's pre-Pizarro day to New York audiences and none less than Darius Milhaud has strained the Brazilian "Sandade" through the French Sixtine harmonic sieve.

Of these seven folk-dance pieces by Alexandra de Markoff, the "Inca Dance" is, perhaps, the most characteristic, both rhythmically and harmonically: its exotic melancholy certainly carries the most musical interest. Next in order would probably come the two Brazilian "Modinhas." The "Modinha" is a dance-song, and "Oh, Madame" and "On the Death of an Ox," with their pleasing guitar-rhythms and natural melodic lines, are altogether Latin in the Spanish or Portuguese sense, with nothing to suggest the soul of music as it dwells in the breast of the Amazonian savage.

The "Valse des Feuilles" is a most attractive waltz, with a simple, expressive

melody of a tenderly melancholy nature, and very pianistic and playable. It is worth playing on its own account, but does not impress one as having any strongly marked South American national or racial character. This last applies even more strongly to the Mazurka, a very charming one, in the best Polish style and a Polka, a brilliant and taking composition dedicated to Mme. Anna Pavlova. A genuine Brazilian folk-tune, however, is undoubtedly the "Pescador," a species of Brazilian "Paloma," with a pronounced Italianate melody and a characteristic rasped string accompaniment in parts.

All in all, these pieces of "Dance Music of Peru and Brazil," with their racially outstanding numbers and the others which are less so, are piano pieces that are pleasantly playable, even without any folkloristic tagging, and the average pianist, as a rule, is far more interested in how a composition sounds than he is in its autochthonism.

A Sacred Song to the Service Born

"O Wondrous Light" (Arthur P. Schmidt Co.), by A. Walter Kramer, is a sacred song to the service born, so to speak. The devotional feeling is naturally and unobtrusively established in the harmonization; while a melody of real appeal and speaking directness gives the church singer every legitimate opportunity of appearing to advantage. The song is published for high and for low voice.

Félix Fourdrain's New Songs for the Season

"L'Isba en flammes," "Aux portes de Séville," "Le Ramier doré," "Le Semeur" and "Alouette et Cigogne" (G. Ricordi & Co.) are the titles of Félix Fourdrain's five new songs. Published in the autumn, some of them have found places already on programs of important singers. M. Fourdrain's popularity in America is great. Breaking the ice with his "Il neige des fleurs" some few years ago, his songs have mounted to a place of distinction in American concert programs, where his "Caraval" and "Le Papillon" are two of the most widely sung of all foreign songs.

These five are as good as any we have seen by him, "L'Isba en flammes" to a poem by Jean Garat, having a fine dramatic quality, "Aux portes de Séville," another Garat poem, being a song of movement, with a rhythmic go that is ingratiating. "Le Ramier doré" and "Alouette et Cigogne," both to André Alexandre poems, are fascinating and "Le Semeur," the poem by Hugues Lapaire, enchants through its suave melodic flow and its effective vocal line. Harmonically M. Fourdrain is working along the same lines that he has made familiar in his other songs. One feels a Puccini touch here and there, not the Puccini of "Bohème" and "Tosca," however, but the later Puccini, of "The Girl of the Golden West" and "Il Tabarro."

"Le Ramier doré" and "Alouette et Cigogne" are for high voice, "L'Isba en flammes" and "Le Semeur" for medium voice and "Aux portes de Séville" for low voice. All five will be valuable for concert-singers, who are making up a French group for a program. M. Fourdrain always writes with effect in mind and he rarely fails. In these five songs he has been entirely successful.

The New String Quartets of Casella and Zoltán Kodály

"Cinque Pezzi" by Alfredo Casella and the Second Quartet by Zoltán Kodály, Op. 10 (Vienna: Universal Edition) are the newest of works for string quartet by these eminent ultramodernists. Mr. Casella's work is unique in many ways; first, it departs totally from the regular string quartet form and is a suite like the Glazounoff "Novelleten." It is, in short, what its title states it is, "Five pieces for two violins, viola and violoncello." These are a Preludio, "Ninna-nanna," "Valse ridicule," a Notturmo and a Fox-Trot. Viewed from the standpoint of their composer's esthetics, they are in no wise terrifying; they are absolutely free as regards tonality, rhythm, etc., but are enormously clever affairs, designed, as is much modern music, to entertain and stimulate, rather than to arouse feel-

ings of exaltation. The mastery of this Italian modernist is everywhere manifested in them. It would be great fun to hear them performed. There is a dedication to the composer's friend, Guido M. Gatti, one of the leading present-day Italian music critics.

The Kodály work is inscribed to the Hungarian Quartet, Messrs. Waldpauer, Temesváry, Kornstein and Kerpely, and is also worthy of attention. In our opinion it is far from being as fine a work as this composer's first quartet, which was introduced here some years ago by the Kneisels. There is no fixed tonality in this work either, although the first and last movements close on the trial of D Major. (We were shocked to note this!) In the final movement we find a suggestion of folksong, given out in octaves by first violin and viola, but it is rather fleeting. A nice experimental bit is the recitative for the first violin at the beginning of the Andante. There is enough in this work to justify its being performed here without delay. For Kodály is one of Hungary's best living creative musicians and his work ought to be heard. Needless to add the work is, from a technical standpoint, very taxing, as are the five Casella pieces.

Felix Deyo Writes an Intermezzo

Intermezzo in A Flat (Carl Fischer), subtitled "A Fragment in Fifths," by Felix Deyo reveals this gifted young American in a delightful mood. It is a short piece, only three pages, an Andante tranquillo, 2/4, in which Mr. Deyo manages to say a good deal. He has phantasy and he knows how to write for the piano, bringing harmonic fragrance to his work and at the same time avoiding sophistication. A better new short piece for the piano we have not seen in a long time! It is not difficult to play. A. W. K.

Reviews in Brief

"Two Moods" for the piano, "May" and "December" (John Church Co.) by Dorothy Gaynor Blake. "December" is a sustained melodic piece in D Flat Major, 2/4 time, useful for the practice of legato playing, while "May" is a piece in moderate waltz time, opening in A Flat Major and going into a slow waltz-like movement in D Flat, whose theme recalls far too closely a Valse by the distinguished Bohemian composer, Antonin Dvorak! Both pieces are technically not difficult.

"Perhaps" (M. Witmark & Sons) by H. E. Van Surdam is a ballad of likable enough qualities, of the kind that people call "sweet." The edition is for medium voice.

"Left," subtitled "A Soldier's Soliloquy" (M. Witmark & Sons) is by Clarence Gustlin and is a good setting of a clever bit of verse by Damon Runyon. It is one of those songs, in which there is just enough music to carry the text. In more than one point it resembles Sousa's "Boots," George Chadwick Stock's "Route Marchin'." It is being sung by Cecil Fanning, and is published for medium voice.

"Capricho," No. 2; "Scherzo," No. 3 (G. Schirmer). Well-written, effectively pianistic numbers for piano, both spiritedly Spanish in character, by Enrique Soro, the Chilean composer.

"Eventide" (Harold Flammer, Inc.). A Charles Hueter piano number. One of those soft, dulcet baritone melodies which the left hand sings on the piano.

"A Dream Garden" (London: Elkin & Co.). Six euphonious little piano pieces under one cover, by Harold Willis, in turn dreamy, sentimental and bright, which most anyone would enjoy running over.

"Spirit of Love" (John Church Co.). A setting by J. Lewis Browne, of verses from Thomas Moore's "Lalla Rookh," published for high, medium and low voice.

"Six Improvisations" (London: Withrop Rogers, Ltd.). Modern in style and idiom, numbers three and four of these "Improvisations" by Alec Rowley are really worth while.

"Far, Far Away" (Willis Music Co.). A new edition, for low voice, of P. A. Tirindelli's effective song, "Portami Via," previously reviewed in these columns.

"A Wedding in June" (Boosey & Co.). A pleasantly melodious and nicely written song by Wilfrid Sanderson, to words by Fred E. Weatherly, for high and low voice.

Training Critics in Oregon

PORTLAND, ORE., Jan. 21.—That the children of this city are receiving training as concert goers and critics through the popular concerts of the Portland Symphony, is attested by reports of the concert of Dec. 2, sent to Mrs. Donald Spencer, manager of the orchestra, by two little girls whose music teacher took them to the Public Auditorium that evening. The children were not prepared in advance for the program, and wrote their impressions impromptu five days later, without consulting the program-books during the writing.

The story of Betty, who is twelve years of age, is remarkable for the vividness of the pictures she saw while the orchestra played: "The first piece they played was 'William Tell.' I just saw the cool Alps, snow-topped mountains. It felt like a summer morning, a very lazy morning, and then big clouds were coming and a storm. I was breathless to see what was going to happen next. The piccolo played the lightning part. I was very amazed, for I never thought that instruments could make you see pictures as that piece did. The next was the 'Wand of Youth.' It had four parts to it. The second part was 'Little Bells.' It sounded like a little schoolhouse bell calling the children for studying, but I suppose that swimming pools were calling some of the boys. 'Wild Bears' was different. It was put the opposite from 'Tame Bears.' They scampered around, chased up trees, played tag, and jumped from bough to bough. 'Pizzicato' was the best. I just loved it, but I didn't get any picture out of it. But it was charming. 'Molly on the Shore' was too soft. It didn't burst out, but just dragged along like the hand on the clock drags along the time. 'Valse Triste' had some life to it. Just as I became excited it stopped."

June, who is eleven years old, wrote:

"I noticed that the instruments all phrased. I could not see how they did it, but I could just hear it. In the overture 'William Tell' the flute warbled like birds do, and the triangle sounded just as cowbells do in the country. In 'Pizzicato' they all kept together, but to make expression they did not count evenly. The orchestra played this very rubato. In 'Tame and Wild Bears' the tambourine was shaken for the music that bears dance by, and I could almost hear bears dancing. The church bells could be heard in 'Kamenoi-Ostrow' as though it were Sunday morning."

I. C.

SALEM ORCHESTRAL SEASON

Symphony, Conducted by Dr. Sites, Begins Third Year

SALEM, ORE., Jan. 21.—The Salem Symphony, conducted by Dr. John R. Sites, with Mordaunt A. Goodnough, Portland pianist, as assistant artist, opened its third season on Jan. 4 in the Armory. Mozart's Symphony in G Minor, played effectively, was the first number. The Mendelssohn Concerto in G Minor, with Mr. Goodnough at the piano, proved the feature of the evening, and the pianist had to give an encore. Among the other numbers was "To a Butterfly," recently written by Bruce Putnam, a member of the orchestra. Miss Putnam is an active member of the Oregon Composers' Association. Mrs. Ruthney Turney ably assisted at a second piano. Dr. Sites was warmly congratulated on the progress of the orchestra. The program was probably the best given by the organization.

The personnel of the orchestra is as follows: Irvin A. Wrotten, Viola Ash, Marion Emmons, Mary Schottle, Iva Claire Love, Leonard Chadwick, Scire Buell, first violins; C. J. Kruth, L. Mick-

elson, Helen Selig, W. T. Van Slyke, Merrill D. Ohling, Francis Shrode, Stanis Anderson, Renska Swart, second violins; Ruthney Turney, viola; Avery Hicks, Henry Lee, Mr. Beebe, cellists; Carl Wenger, bass; Maller Beviee, Avis Hicks, flutes; Edgar Rowland, oboe; H. S. Swart, Roland DeSart and Walter Bush, clarinets; Frank M. Alley and George Brown, bassoons; Elmer McKinney, cornet; W. H. Mills, Edwin Payne and Martha Swart, cornets; Frank Zinn, trombone; Bruce Putnam, tympani; George Beck, percussion; Catherine Caromary Lebold, harpist. The officers are: W. H. Mills, president; Frank M. Alley, secretary-treasurer, and Elmer McKinney, custodian. Honorary members are: Mrs. A. N. Bush, Saly Bush, Cornella Marvin and Mordaunt A. Goodnough.

I. C.

TUCSON APPLAUDS SOUSA

Concerts Attract Large Audiences—Bandmaster Addresses Students

TUCSON, ARIZ., Jan. 21.—Crowded audiences greeted the concerts of Sousa's Band on the afternoon and evening of Jan. 10, at the Armory. Mr. Sousa's conducting won ovations in the afternoon and evening. Mary Baker, soprano, and Florence Hardeman, violinist, were the soloists, and were accorded a like measure of applause.

Prior to the matinee performance, Sousa heard the high school band under the leadership of W. Arthur Sewell, director of music at the Tucson High School. After the first three numbers, Mr. Sewell gave the baton to the famous conductor, who directed the band in the old favorite, "Stars and Stripes Forever."

Mr. Sewell was complimented warmly upon the work he is doing among the young musicians of the high school and Mr. Sousa gave an interesting talk concerning the work of his artists on their tours. He stated that most of the players in large band organizations came from the high schools and universities of America.

L. A. C.

DENTON HEARS MIDDLETON

Baritone Hailed by Large Audience at First Recital in Texas City

DENTON, TEX., Jan. 21.—Arthur Middleton, baritone, won a unique success here in his initial appearance, Jan. 12, in the auditorium of the First Baptist Church. He appeared under the auspices of the North Texas State Normal College, which has brought some of the best artists to Denton during the past few years. A large audience gathered to hear Mr. Middleton's program which opened with Handel's "Arm, Arm, Ye Brave" from "Judas Maccabaeus." This was followed by "Where'er You Walk," Mendelssohn's "I Am a Roamer," and a group of Italian works.

A group of Sidney Homer's songs which followed included "Banjo Song," "Uncle Remus" and "How's My Boy." Kipling ballads set to music by familiar composers, and comprising "Mother o' Mine," "Danny Deever" and others less familiar closed a highly satisfactory program. Mr. Middleton's interpretations brought encores after each group. Stewart Wille supported Mr. Middleton at the piano, giving also a group of numbers by Grainger and Debussy.

J. B. C.

Plans for Music Week and Community Chorus in Texarkana

TEXARKANA, TEX., Jan. 23.—Plans for the foundation of a community chorus and a music week annually are being formulated, following the organization of a local branch of the Community Service, Inc. The construction of an auditorium, which is much needed for concerts, is proposed by the local post of the American Legion. General growth in musical interest is shown by the initiation of "musical memory" contests, sponsored by the Community Service and the Beasley Music Co. The Wednesday Music Club is waging a campaign against the cheaper music.

R. M. E.

Texas Governor Honors Miss Rea

AUSTIN, TEX., Jan. 21.—Her Western tour has brought Virginia Rea, coloratura soprano, to the Lone Star State. Following her recital here she was guest of honor at a reception given by Governor Neff. She has been engaged for a concert under the auspices of the American Legion at McKinney on Jan. 31, and for an appearance at Sherman on the next day.

DAKOTA MUNICIPAL CHOIR PLANS MUSIC FESTIVAL

Sioux Falls Conductor Proposes to Organize Lutheran Choirs for Massed Singing

SIoux FALLS, S. D., Jan. 23.—The Sioux Falls Municipal Chorus of 100 voices, with C. Stanley Stevenson as conductor, is preparing for a three-day music festival to be given next May in the Coliseum. It is planned to give Coleridge-Taylor's "Hiawatha's Wedding Feast" at one of the concerts, with visiting soloists.

John D. Hazen, organist and choir director at the Methodist Church, has organized a large chorus, which is actively rehearsing Haydn's "Creation," to be given in Easter week. The soloists will be from other cities.

Carl Youngdahl of Augustana College has been appointed conductor of the new Lutheran Chorus that has been formed from the various Lutheran Church choirs in this vicinity. It is intended to make this one of the largest singing societies of the Northwest, and it will include choirs of the Lutheran Church throughout an area of many miles. The organization will participate in the annual concerts of massed choirs. It is actively at work on W. Rhys-Herbert's "Bethany" for its first public appearance.

The Municipal Band, Lloyd Coppins, conductor, has been giving concerts twice monthly at the Coliseum on Sunday afternoons, at which local vocalists and pianists have appeared as soloists. These concerts are free to the public, and the audiences are increasing in size.

O. H. A.

CONTESTS IN TEXAS

Interscholastic Meeting to be Held on Eisteddfod Lines—Salvi Heard

BELTON, TEX., Jan. 21.—The Texas Interscholastic Music Meet, which will be held under the auspices of Baylor College, Belton, under the personal supervision of Dean T. S. Lovette, will be conducted on the lines of a Welsh eisteddfod. The contests will be limited to high school students, and the candidates will include pianists, violinists, sopranos, contraltos, quartets, and choral clubs. Scholarship prizes, ranging in value from \$106 to \$225, will be offered in individual contests, and platinum trophies will be awarded to the successful quartet and choral club.

Alberto Salvi, harpist, appeared in a recital under the auspices of the Three Arts Club of Baylor College on Jan. 6 for the benefit of the loan fund organized to assist talented pupils to complete their work in music, art, or expression. Not only did Mr. Salvi's artistic playing delight the audience, but from a financial point of view also the concert was a success.

T. S. L.

Concert dates took Ernestine Schumann Heink to Seattle, Tacoma and Walla Walla, Wash., during the week of Jan. 15. Her recent concert at the Municipal Auditorium in Portland, Ore., broke attendance records.



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Rimsky-Korsakoff's Fairy Opera Sung in New York



Three of the Principals in "Snégourootchka" at the Metropolitan. At the left, Yvonne D'Arle as "Koupava"; Center, Raymonde Delaunoy, as "Lel"; Right, Marion Telva as "Fairy Spring"

[Continued from page 21]

time that Glazounoff was sent to him as a pupil by Balakireff, and not long before the death of Moussorgsky.

Rimsky called on Ostrovsky, who encouraged him in his hope to transform "The Snow Maiden" into a lyric work and who gave him his blessing. The score was written largely during the summer of 1880 at Stelyovo, where there was beautiful scenery to stimulate the composer and where the sights and sounds of village life supplied him with suggestions and colorful incidents. The composer completed the score without the knowledge of his fellow members of the so-called "Cabinet." But, though surprised, it is recorded that they were not very eulogistic when he first played it for them. They noted its lack of realism and overlooked its poetic qualities.

The premiere of the work was achieved in Moscow in January, 1882, just forty years ago. Many cuts were made in the score then, as now. The Russian critics found it lacking in dramatic interest and did not regard it as one of Rimsky's best works, though they seem to have changed their opinions since. Paris heard the work in 1908, the year before Rimsky's last opera, "Le Coq d'Or"—which New York heard five years before "Snow Maiden"—had its Russian premiere. Chronologically the third in the list of Rimsky's operas, it is separated from "Coq d'Or" by twenty-seven years.

A Favorite with the Composer

The composer has been quoted as saying that he "found himself" in "Snégourootchka." His first opera, "The Bride of the Czar" was of Dargomizkyan pattern. "A Night in May" was aria-laden, almost of Italian model. In "Snow Maiden" he made a definite approach to what has been spoken of as his "synthetic" type, with leading motives—not so broadly used as in later operas—and a device he referred to as "leading harmony"; characteristics more pronounced in "Sadko" and the later scores.

In "Snégourootchka" leading motives—their repetitional effect largely nullified by the cuts that have been made in the score—are not confined to the orchestral parts but form the germ of melodies which are developed out of them. The recitival writing is of a type which the Russians have called melodramatic.

A lover and student of the autochthonous legends of Russia, Rimsky utilized his knowledge of them in building his score, as illustrated by such incidents as the Sowing of the Millet and the Invocation to Lado, God of Spring. Trepaks and Gopaks bespeak the influence of the village dances. Like Glinka and Moussorgsky, he used folk melodies, but like them, also, he composed original airs in the folk manner. The familiar "Song of the Shepherd Lel" (the third of Lel's airs in the opera) is of original coinage. The "Birds' Dance" and the "Carnaval" music of the prologue and the Millet chorus are minted of folk song material, as are fragments utilized throughout the opera. The composer's fondness for modal writing manifests itself in Lel's first air, in the second act proclamation of the Heralds and in "The Hymn of the Berendeys."

Some Details of the Score

Since the score is so little known in this country, mention, act by act, of its most interesting pages may be justifiable

here. There is a short orchestral introduction to the Prologue, of Korsakovian flavor. A melodious air, "Ou Sont, hélas," introduces *Fairy Spring*. With snow falling, the reeds do introductory duty for the fluttering "Birds' Dance," with a chorus behind the scenes. *King Winter* is allotted a very orthodox chanson, "Quand le froid fait craquer." While he and *Fairy Spring* stand somewhat awkwardly by, *Snégourootchka* sings an air of pastoral character, with an echo like suggestion, "Aller au bois," and an ariette, "Je connais ma mère," leading into a trio. The chorus, "Oh beau Carnaval," is a spirited one—there are prelibations of "Coq d'Or" and more than a recordanza of "Boris Godounoff" in this scene. *Carnaval's* song has more than fifty measures on the same note, C. Though written for a baritone, a tenor, George Meader, sang it in the Metropolitan representation. A lament for *Bobyll* is the first of a number of humorous snatches of song put into the mouth of this droll and drunken lout.

In Act One, Lel's first song, "La petite Fraise," induced by a flower given him by *Snégourootchka*, which he soon tosses heedlessly away, is of a piping, bucolic character, and is followed by a second, "La Foret gailment se veille." There is a pretty and brief chorus as village maidens entice Lel away. *Snégourootchka* expresses her pain in an ariette, "Ah, que j'ai mal," which leads into a scene with *Koupava*, whose music is lively and gay. The finale is somewhat disconcertingly tame, as is true of the curtain episodes throughout the opera.

Act Two begins with a graceful and simple chorus for the blind gusli players. There are some rather tedious exchanges between the Czar and his factotum, and between *Koupava* and the Czar. The summons of the Heralds, already referred to, is followed by the "March of the Czar Berendey," not particularly effective; and the "Hymn of the Berendeys," which bespeaks its folk origin. A Cavatina for the Czar, "Nature auguste et douce," which has been heard in the recital halls, is one of the opera's salient lyrical crystallizations and is altogether Korsakovian. Though not of Oriental character, it is of the genre of the "Chanson Indoue" and "The Hymn to the Sun." The act ends with another hymn.

Third Act Most Popular

Act Three, likely to be the favorite because of the ballet which figures largely in it, is preceded by a Prelude of much charm, a melodious and charmingly scored allegro. There is another pretty chorus of young men and girls, more typically Russian musical drollery for *Bobyll*, another and lesser Cavatina for the Czar, and then the colorful "Danse des Bouffons"—not unfamiliar to concert-goers, and, as here utilized, one of the most arresting episodes of the opera. The third and best known of Lel's songs, "Les Fillettes pour cueillies," is placed in this act. A duet between *Snégourootchka* and *Mizguir*, while not of any very thew dramatic value, gives the latter the best opportunity of a not especially grateful rôle. The music then describes fantastically the pursuit of the *Snow Maiden* by her admirer, after he has been bewildered by a guardian faun. The act closes with a characteristic trio for *Snégourootchka*, *Koupava* and Lel, of ambrosial, but only momentary charm.

Act Four brings a dolorous plea by *Snégourootchka*, and *Fairy Spring*, rising from the waves, answers in a tender,

then a mystic strain. There is a prettily turned "Chorus of Flowers." Harp and flute are in attractive combination as *Fairy Spring* disappears. There is another melodramatic scene between *Snégourootchka* and *Mizguir*, culminating in an animated, if scarcely passionate love duet. The entry of the *Berendeys* brings the traditional "Chanson du Millet." *Snégourootchka's* farewell, when a ray of sunlight has doomed her, is plaintive and wistful, rather than tearful. There is a violent swirl in the orchestra pit as *Mizguir* rushes out and leaps to his death. The final "Hymn to the Sun God" builds the one really

sonorous choral climax of the score.

Score Poetic and Fanciful

Of this music it can be said that it is of much grace and melodic charm, poetic, imaginative, savorous, deftly and appropriately written. The recitival passages between melodies of a more-or-less set character are frequently tedious, as they have little or no dramatic character and are often but slenderly supported by the orchestra. The scoring is sometimes thin and orthodox, though always luculent and euphonious. Compared to "Coq d'Or" there is much less parade of exotic colors, less that is spangled and less that has sheen. Russian elements are not wanting, but the use of the instruments has more of Western Europe and less of the bizzarries of the Orient. There are some typical Rimsky clang-tints, and it is, withal, a colorist's score, but he is the colorist of the "Antar" Symphony rather than of "Scheherazade." A pantheist by conviction, the composer combined a certain verity with his fantasy in his handling of the advent of Spring in the Prologue, and it is in poetic illustration of the beauty of natural phenomenon, as well as the preternatural here expressed in the lore of the fairies, that his poetic inspiration gives the greatest beauty to his music. The score is weakest in those more conventionally dramatic pages necessary to carrying on the action of the opera, and in its failure to build musical pageantry to support various colorful assemblies and departures of throngs on the stage. In this latter respect, it is in marked contrast to the later "Coq d'Or," which never ceases to be pictorial in tone as well as in action.

Boris Anisfeld's Settings

In view of their relative importance in establishing the atmosphere of the work, the investitures designed by Boris Anisfeld may properly be discussed before attention is turned to details of the performance. Working boldly with his exotic, extravagant and sometimes even futuristic color combinations, the scenic artist, himself a Russian, has left realism far behind and, sometimes in disregard of details the composer seems to have intended, has presented his personal concepts in settings altogether grotesque and bizarre. For the Prologue, he has limned a scene of snow and ice, perhaps not so silvered over as the librettist's description of it would seem to command, but of fantastic charm. The village scene of the first act, with a play of vivid red in the buildings and a clashing pink in the clouds, startles but stimulates the vision. The third act scene, representing an anteroom in the palace of the Berendeys is ornate with representations of huge flowers upon pillars and walls, and is unreal in all of its details, even to a back sky that shows its numerous brush strokes. Act Three presents a more orthodox forest glade, but is strikingly hued. The final act presents the mountain of the sun-god more as a crown of evergreens than "as a bare rock, with pointed summit"; but to quibble over such details would be to lose sight of the whole purpose of atmospheric evocation in these settings.

The staging, in the main, was smoothly achieved. Lighting effects were generally effectively manipulated. There seemed to be more standing around than was necessary among principals and chorus, and something more might have been made of the final "Hymn to the Sun-God" than the alignment of every-

CAST OF "SNEGOUROTCHKA"

Snégourootchka.....Lucrezia Bori
Lel, a shepherd.....Raymonde Delaunoy
Koupava.....Yvonne d'Arle
The Fairy of Spring.....Marion Telva
Bobyll.....Kathleen Howard
The Faun.....Giordano Paltrinieri
A Page.....Grace Anthony
The Czar.....Orville Harrold
Mizguir.....Mario Laurenti
King Winter.....Léon Rother
Bobyll.....Angelo Bada
Bermiate.....Louis D'Anselmo
Carnival.....George Meader
First Herald.....Pietro Audsio
Second Herald.....Vincenzo Reschiglian

Incidental Dances by the Corps de Ballet.

Conductor, Artur Bodanzky.

one at the footlights. The reviewer saw nothing in the third act pursuit of *Snégourootchka* by *Mizguir* that conformed to the directions, which specify that the Faun changes himself into a dead tree and that a forest springs up from the ground and stops *Mizguir*—all of which is described in the music written to accompany the chase. The melting of *Snégourootchka* also requires the use of the imagination. One wonders how these details are worked out in Russia. The Metropolitan stage management seems increasingly adverse to attempting transformations and other tricks of mechanics to achieve the "stage-magic" so popular a generation ago.

Lucrezia Bori in Title Rôle

Of the principals, Lucrezia Bori, as the incorporeal *Snégourootchka*, was vocally and visually winsome, and radiated a spirit of fantasy that rather eluded others in the cast. Her costumes were charming, particularly those of the Prologue and the Third Act, which were designed to represent her as the creature of snow (daughter of Old King Winter and *Fairy Spring*), she was destined to melt when the sun's ray found her. Her singing of her various airs was delightful in tone quality and in its fluent lyricism, though some upper notes might have been more effective if taken softly. Marion Telva sang the music of the *Fairy Spring* with much richness of voice. Yvonne D'Arle was a lively and vocally brilliant *Koupava*, but retained a suggestion of vaudeville days. The Lel of Raymonde Delaunoy was not as vocally alluring as could have been wished. Kathleen Howard's *Bobyll* was of humorous aspect, in keeping with the broadly droll *Bobyll* of Angelo Bada. As *Mizguir*, Mario Laurenti was pictorially attractive and he sang his rather unimportant music sonorously.

Orville Harrold's opportunities as the Czar were largely confined to the second-act Cavatina, which he made one of the salient moments of the opera, though his voice had a youthful timbre that contrasted with his luxurious white beard. The score calls for falsetto on the high B of this air. Mr. Harrold sang it half voice. Quite possibly his audience would have misconstrued his fidelity to the composer's markings if he had carried them out in this instance. The Russian tenors have a falsetto all their own, suggestive sometimes of the sound of musical glasses, that it is not given to singers of the occident—even those of France—to reproduce.

Léon Rother was sufficiently hoary as *King Winter*, and lesser parts were acceptably filled.

The chorus sang spiritedly, with good quality and balance of tone, and an ample measure of surety. Whether Mr. Bodanzky's conducting wholly revealed the Rimsky-Korsakoff score can scarcely be said without a basis for comparison. His earnest and painstaking effort cannot be questioned. Doubtless the orchestra can improve some details with additional performances.

The "Ballet of the Birds" and the "Danse des Bouffons" already have been referred to as among the elements of the representation likely to be most popular. In the former, children and members of Rosina Galli's dancing corps succeeded to an astonishing degree in actually resembling the feathered creatures they were dressed to represent. Some of the tiny ones were simply irresistible. There was little that could be called dancing in this ballet, but there were posturings, flutterings, nestling, cuddling and billing of a pert charm. The "Danse des Bouffons" was a riotous swirl of color, in which midgets represented white-bearded dwarfs, and in which somersaults and various clownish antics contributed to a merry-go-round of arms and legs. Like the Polovotsian dances in "Prince Igor," the mimetics of "Snégourootchka" seem likely to attract more attention than its vocal music, lovely as are many of the fancy-fashioned airs.

OSCAR THOMPSON.

Muratore Declares He Will Not Sing for Mary Garden After This Season

[Continued from page 1]

but it was too late to do that. She should have done it before. She has been directress for one year and what has she done for American artists? Nothing! All the Americans in the company were engaged before she became directress. The American artists have been sacrificed. Roles were taken away from Americans and given to foreigners. There are but twelve American artists in a company of sixty principals."

The tenor said Miss Garden had arranged for Marguerite Namara to sing once in "Thais" and that a few days after Mme. Namara's performance the newspapers carried announcements that Miss Garden would sing the rôle by "general request."

He said that the rôle of Nedda in "Pagliacci," which had long been the property of Margery Maxwell, was taken from her and given to Claire Dux, the new German soprano. Edward Johnson, the American tenor, who created the rôle of Dick Johnson in "The Girl of the Golden West" in Italy, was passed over and Ulysses Lappas given the part in the Chicago production.

"That is what she has done for American singers as directress," said Mr. Muratore, "and she has had many artists engaged who have not sung once or twice. The trouble with Miss Garden is that she is capricious and uncertain. One day she praises the artists and the next she tells them 'how bad' they are. She said that I wanted to take all the tenor rôles. There were a certain number of rôles specified in my contract. I offered to give up *Faust* and *des Grieux* in 'Manon' and *Herod* in 'Salomé' and she refused to permit me. She said no other tenor knew them. Every tenor knows 'Faust' and 'Manon.' My contract was made with Herbert M. Johnson. Miss Garden did not even see it, but renewed it with me at \$2,800 a performance. I received \$2,250 for each performance under the old contract."

Mr. Muratore produced a letter from Miss Garden to confirm his statement. The contract called for two performances a week for twenty weeks.

The Polacco Episode

The tenor stated that following a performance of "Pelléas and Mélisande" last week Miss Garden had an encounter with Giorgio Polacco, conductor at the performance, and "threw him out of her dressing room."

"The audience was cold," said the

tenor, "and Miss Garden returned to her dressing room in a bad temper. When Polacco called to pay her his compliments, she told him the orchestra was rotten and played too loud. He replied that it was not her business to criticize the orchestra and she pushed him out of the room, slamming the door. Before he left—and this Mr. Polacco told me—he told her she was like a floating frog, now turning this way and now that, and that he would not conduct her performance of 'Louise' the following Saturday. She called in Grovlez in his place."

"As to Grovlez," said Mr. Muratore, "in Paris last summer Miss Garden asked him to write a ballet for the Chicago opera. He set to work and composed 'Le fête à Robinson' and she brought him to Chicago to conduct it. The costumes and settings were made and several rehearsals held. Twice the ballet was announced, but it has never been given. The costumes and settings for 'Snégourochka' were made at great expense and when the time came to put it on, they found they hadn't the music. The score was missing, so that too was abandoned. Polacco told Miss Garden

that while she had so many spies in the theater he would not conduct for her. She did throw him out of the dressing room," he added, "she took him by the shoulders and threw him out. She has treated him abominably all season."

Mr. Muratore said that on account of bad management of the opera company Mr. and Mrs. Harold McCormick will pay this year a deficit of about \$1,000,000.

Concerning Miss Garden's statements of preference for American artists, Mr. Muratore said: "I believe that America, the land of liberty, will never close its doors to foreign artists even if Miss Garden is willing to. It can be done no more than old Europe can close its doors to American musicians. Europe welcomes American artists. In France a school of music for Americans alone has been established at Fontainebleau. Between French and American artists there is a genuine fraternal feeling. And artists will go only when the public and the newspapers tell them to go. We will not obey Miss Garden's orders. Miss Garden has said she does not like Italian people or Italian music. In fact she has said she hated both."

Mr. Muratore said he had been offered contracts for next season from the Colon Theater in Buenos Aires, the Metropolitan Opera Company in New York and a concert agency in this country.

Mary Garden Denies Polacco Discord; May Not Direct Company Next Year

MARY GARDEN, director general of the Chicago Opera Association, in an interview given in New York on Monday last denied all rumors of discord between her and Giorgio Polacco, chief conductor of the organization, and generally discounted stories of discord in the ranks of the organization. She said that it was not a certainty that she would head the company next year, although she had again been elected director general by the board of directors.

"I have been elected but I have not signed yet," said Miss Garden. "Who knows what will happen in the meanwhile? I like my job because it is a battle, but I do not like a battle that is conducted in an underhand manner. Intriguing bores me. If I choose not to return to my old job next year I have always a big and entertaining life outside of it."

"At any rate," she continued, "it will be the last season of the Chicago Association in New York. That has been settled. The United States is an enormous country and there is room for two big opera organizations which may at the same time preserve an entente cordiale. Let our company have Chicago and the interior. You have your opera company here, a fine one."

Miss Garden spoke bitterly of Lucien Muratore and his intention of leaving the company if she remained as director. "There was not an artist in the company for whom I did more," she said. "I coddled him, humored him in details at rehearsal and everywhere. I knew nothing of his quitting until I read of it one morning in the papers. It was all done behind my back. If he had come to me and said: 'Miss Garden, such and such a thing is wrong,' I would have arranged it to suit. It is nice of him to say he will sing with me whenever I wish it," she added with irony.

"And as for Mr. Polacco," she continued, "why, there is no unpleasant-

ness between us. He is a dear and I have always liked him immensely. There is absolutely no trouble between us. Most of the trouble in the company," she added, "has been the work of the men. They must be coddled and humored. From the women there has been nothing."

The Chicago Opening at the Manhattan

[Continued from page 1]

movement, he defied his foes and he made love at white-heat. Perhaps the character lost something of its traditional nobility thereby. But it gained in vitality. To the intensity of Muratore's song and his acting can be attributed much of the life of the performance. His voice sounded larger than heretofore and he drove it most of the time to the full limits of its power. A high B-flat in the second act that suggested falsetto was not a good tone, but as much of the tenor's singing was altogether stirring that to dwell upon an isolated instance of this kind would be to do it injustice. The hortatory address, "Arrêtez, O mes Frères" in the first act was compellingly sung. "The Mill of Gaza" scene, if it lacked the tonal sumptuousness of Caruso's song, was finely achieved. Muratore costumed the part distinctively. For once neither *Samson* nor his temptress had red hair.

The *Dalila* of Mme. D'Alvarez was one of much variety of tone. If her voice did not seem as large as it has in the concert halls, it was to her credit that she abjured from forcing it. There were lovely phrases in her singing, particularly in the caressing measures of the second act, but she had difficulties with the pitch in the several famous airs that make *Dalila* beloved of contraltos, and she resorted to mannish chest tones. She, too, was skilfully costumed. Histrionically she brought intelligence, temperament and experience to her exposition of the vampiric machinations of the rôle.

Début of New Bass

The new bass, Payan, who was heard in New York for the first time, sang the music of the *Old Hebrew* with a richly resonant voice reminiscent of Journet in his prime. Hector Dufranne had difficulties with the higher tones of *High Priest's* music, but his voice is still one of much power and good quality. Désiré Defrère was adequate as *Ambilech*. Others whose names appeared on the program were José Mojica, Lodovico Olivero and Salustio Civali.

The Pavley-Oukrainsky ballet in the last act was a riotous one, with more than the customary display of epidermis. Of the chorus it can be said that it sang the opening scene beautifully, but it had

MASON AND POLACCO MAY QUIT COMPANY

Conductor Will Answer Report of Trouble at End of Season

CHICAGO, Jan. 21.—The bomb which exploded in the ranks of the Chicago Opera Association when Lucien Muratore announced he was through with the organization at the expiration of his contract, was followed at once by reports that Giorgio Polacco, chief conductor, and Edith Mason, his wife, would not be with the company next season if Miss Garden remained.

Neither Miss Garden nor Polacco would discuss the reported breach between them. "Until the tour is over my lips are sealed," said the chief conductor. "Then I will have something to say." His statement may have some bearing on the casting of operas and a burdened repertoire that taxed to the limit the endurance of the company.

Miss Garden is said to have criticised severely the work of the orchestra in the performance of "Pelléas et Mélisande" last Monday. Mr. Polacco, who was scheduled to conduct the Garden performance of "Louise" on Saturday, gave way to Gabriel Grovlez, the change being announced without comment.

Muratore's announcement came on Wednesday just before his final appearance of the season with Edith Mason in "Romeo and Juliet." His performance did not suffer, and the audience gave him an enthusiastic reception. Although the tenor's defiance came at a moment when it was especially unpleasant to the opera management, his dissatisfaction was no secret. The first breach occurred early in the fall when he refused to permit Charles Marshall to appear in "Samson et Dalila," basing his opposition on a clause in his contract which gave him the sole right to this rôle. There was renewed friction when Miss Garden suggested that Edward Johnson appear as *Avito* in "L'Amore dei Tre Re" when that opera is given on the road in cities where Muratore appears in other rôles. This also was refused.

"What has Miss Garden done for the American singers this season?" he demanded. "What chance has she given Maxwell, Johnson, Marshall and Mason? Yet she drapes herself in the American flag! She kisses one moment and kicks the next. She treats the artists like children." E. R.

Mme. Alda Honored at Reception

An important event to musical society in New York was the studio reception given Sunday evening, Jan. 22, by Frank La Forge and Ernesto Berdini in honor of Mme. Frances Alda. Music by the La Forge Quartet had been announced, but a sudden indisposition of the tenor made this impossible, so Charles Carver, bass, sang a group of selections which included the Handel aria, "Hear Me, Ye Waves" and Mr. La Forge's Retreat and his arrangement of a Mexican folk-song. Among those present were: Mrs. Simon Frankel, Misses O. and R. Sutro, Adelaide Gescheidt, Mr. and Mrs. W. L. Coghill, Mme. Yvonne de Treville, Mr. and Mrs. Walter Golde, Mrs. Oliver Hariman, Eva Gauthier, Bertha Erza, Arthur Hadley, Albert Morris Bagby, Mrs. Eustis Cocoran, Chas. Wagner, Sydney Blackmer, Mrs. E. Kent Hubbard, Sergei Klubansky, Mr. and Mrs. Percy Rector Stephens, Guilio Setti, Mrs. Frank McLaughlin, Martha Maynard, Mrs. Marie Damrosch Wiechmann and Mr. and Mrs. Max Smith.

Merle Alcock to Appear with Montoux

The Providence, R. I., concert of the Boston Symphony, Pierre Montoux, conductor, for which Merle Alcock, contralto, has been engaged as soloist, will be her second appearance in that city this season. She sang in Providence recently for the Chaminade Club.

some difficulties later with the pitch. Mr. Polacco's reading of the score was in many respects a revelation of new beauties, but the orchestra did not play uniformly well. The strings, in particular, lacked unanimity and certitude. The settings were not of a kind to open the eyes wide with wonder. The staging, while adequate, was generally of routine character. OSCAR THOMPSON.

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Farrar Remains Silent

[Continued from page 2]

the situation was given out by Mr. Gatti-Casazza in an announcement declaring he had signed a contract with Mme. Jeritza for four years. The contract, it was stated, was made for a limited number of appearances each season.

The brief announcement of Mme. Farrar's withdrawal from the opera house was given out by her concert manager and read as follows: "During the season of 1922-23 Geraldine Farrar will be heard in concert in nearly all the principal cities in the country. An extended tour beginning in California Oct. 2, 1922, has been arranged for her. She will sing in Cuba for the first time in February, 1923.

"Mme. Farrar will use her private car in which she lives while traveling. During the Christmas holidays she intends to return to New York for two weeks to visit her parents."

Subsequently a statement of confirmation was issued from the offices of the Metropolitan which read: "Mme. Farrar's contract with the Metropolitan Opera Company expires at the end of this season. General Manager Gatti-Casazza recently made her a proposition for renewal, but she declined, stating that she wished to devote herself to concert work. A proposition for her return to the Metropolitan the season following is under consideration."

In a statement several days later by Mr. Gatti-Casazza confirming reports of Mme. Jeritza's re-engagement, he said, "For Mme. Geraldine Farrar I entertain all possible admiration and friendship. Consequently I sincerely hope that the negotiations for her return to the Metropolitan Opera for the season after next will be successful."

"It is true that Mme. Jeritza's contract has been renewed for four seasons more. It is also true that I intend to limit, as contracts are renewed, the appearances of artists of exceptional importance to a part of the season only. Thus the seasons will be given the greatest variety."

"It is also true that the German repertoire will be gradually increased, as is right and proper and as has happened in all the theaters since the end of the war in Italy, Spain, South America and even France beginning with the Paris Grand Opéra. Several new German singers have been engaged for next season, it being only fair that the public of the Metropolitan may have the opportunity of hearing and judging these interesting new artists."

"As to American singers, after all

that I have done, it would seem unnecessary for me to make a further statement. However, I take pleasure in stating that I always have the best disposition toward the American element in the organization and I am very happy every time that I can obtain a success through some American artists that I may discover."

At the first appearance of Mme. Far-

Schubert, Prince of Lyric Composers, Will Be Honored on 125th Anniversary

[Continued from page 3]

poser down to a miserable pittance.

No wonder the world was astonished when the piles of neglected manuscripts were dragged forth from their hiding places. Schubert left compositions in every style of music, and every work was fresh, exuberant, spontaneous. Robert Schumann aptly said of him, "In whatever direction he wished his music to flow, there it gushed forth in streams." And the spring was inexhaustible! For Schubert, composition was not only effortless, but unceasing.

For him, moreover, there was no road to be laboriously traveled ere he entered into his dominions; he assumed at once, as by inherent right, "the royal place awaiting him within the temple of the beautiful." Like Mozart, who wrote melodies at the age of four, and amazed the professors of Europe by improvising fugues on a given theme in the intervals of romping in the nursery, Schubert came fully equipped to his teachers. Holzer, the honest old choirmaster of Lichtenthal, stood astonished and helpless in presence of Schubert's knowledge of harmony when he sought to give him lessons; the kapellmeister Salieri, could only exclaim, "This fellow is up to everything, and can already compose in all styles"; Rucizka, to whom the lad was sent to learn thoroughbass, was equally baffled. "He has learned everything," he said. "God has been his teacher."

Exuberant Musical Fancy

Therefore it is not surprising that genius so complete insisted upon self-expression. It is to the lasting disgrace of Schubert's day and generation that the grim specter of poverty was permitted to dog his footsteps from the cradle to the grave but poverty, however bitter,

rar in New York following the announcement of her withdrawal, she received a great ovation in the rôle of *Marguerite* in "Faust." After the performance a considerable part of the audience remained applauding vigorously. When she had made a dozen appearances before the curtain she withdrew and returned later in street clothes to address the crowd which still remained. "This is no occasion for a funeral," she said. "There will be many more performances and I hope you will all come. I will do just the best I can."



House in Vienna in Which Schubert Died on the Afternoon of Wednesday, Nov. 19, 1828, in His Thirty-first Year

was totally unable to quench the fire of inspiration burning within his breast. Even toward the end of his life, when he wrote that plaintive passage in a letter to a friend: "Every night when I go to sleep I hope that I may never wake again, and every morning renews the grief of yesterday"—even in this hour his songs were trilling to the morning air as fresh and spontaneous as ever.

His musical fancies sprang into being in such profusion that it has been well said of him that he was like a gardener bewildered with the luxuriant growth springing up around him. Every poem which came in his way was set to music. Indeed, if he had lived he might, as Schumann remarked, have set to music the whole body of German literature. When a student at the Imperial Convict, or grammar school, he built up harmonies instead of solving problems in arithmetic, and tossed off finished pieces by the score for the evening concerts of the school.

It was in this characteristic Schubertian fashion that one of his most famous songs, "The Erl-King," was written. One afternoon in December, 1815, his friend Spaun, calling upon the composer at his father's house in the Himmelfortgrund, found him in a state bordering upon frenzy. He had opened a volume of

Goethe's poems at "The Erl-King," the splendor of the ballad captured his imagination, and he was already dashing the music down on paper in the form of a sketch, but a sketch so complete that only a little detail was required to make the finished production. That evening the song was brought to the Convict.

Like lightning the news ran through the school that Franz had a new composition. The students flocked into the concert-room to hear it. Accounts differ as to whether Schubert himself or Rindhartinger was the first to sing the ballad; but probably the version is correct which tells that Schubert played the accompaniment, and naively remarked, when he observed the enthusiasm of his companions, "Yes, the song pleases me too, if only it were not so very difficult to play." The students demanded that it should be sung repeatedly; and it seems to have been on this occasion that, playing the piano part a second time, Schubert altered the triplets to quavers. When asked by the teachers why he had done so, he replied, "They are too difficult for me; a virtuoso might play them!"

Amazing Rapidity in Composition

Many similar stories are related of his amazing rapidity in composition. When Anna Frohlich asked him to set to music some lines written by Grillparzer for a birthday celebration, Schubert, taking the lines, walked across to the window, read them through twice, and exclaimed "I have it!" A day or two later, he handed the finished song to Fraulein Frohlich. He wrote "Hark, Hark, the Lark," in a tavern in the midst of carousing friends, jotting down the music on the back of a bill of fare. The story of the first of his two Overtures in the Italian Style is still more extraordinary. When a party of his friends, returning from a performance of "Tancredi," joined in a chorus of praise for Rossini's music, Schubert declared that it would be quite easy to write pieces in the same style at the shortest notice. They challenged him to show what he could do in that way, and he forthwith sat down and dashed off a complete score of the Overture in C.

This was in 1817, when Schubert was twenty years of age, and his finished works then exceeded 500. Yet the publishers would have nothing to do with them, and Schubert was far too modest and wanting in self-assertiveness to bring his work before the world.

It is related that his beautiful Quartet in D Minor, with the inspired Variations on "Tod und das Mädchen" was consigned to oblivion for years in consequence of a remark made by Schuppanzigh, the first violinist, when, at the first trial of the work, he turned to the composer and said, "But, Franz, you can't write for the violin!" The little man, timidly and without a word, took away the parts and locked them up. What could a man like that know of self-advertisement? How could he be expected to battle with the world for a recognition of his genius? Moreover, the master whom he worshipped from afar, Beethoven, then filled the public eye, and he consequently imagined that his own chances of becoming known were exceedingly remote. These were some of the reasons why "The Erl-King" was not published till six years after it was written, and why the big profits eventually made from the sale of the song went to the publishers, instead of to the composer. It was the

[Continued on page 47]

Edith Mason is Successful at Home After Opera Work Abroad

[Portrait on Front Page]

THE statement is frequently made that Americans do not appreciate artists of their own nationality. The point is driven home by the fact that many singers who win fame in foreign lands do not find success in their own. But every now and then an American is received with open arms, and this season Edith Mason of the Chicago Opera Association has come into her own, after successes abroad.

Her Chicago début was awaited with interest by both public and critics, for it was known she had engaged in serious work directed by her husband Giorgio Polacco, chief conductor of the Chicago Opera Association.

Plans are already being made for Miss Mason's concert tour next season by her concert managers, the Wolfsohn Musical Bureau. She has to her credit one concert success, which was made at the Bagby Musical Morning at the Waldorf-Astoria, shortly after the opening of the season in Chicago. Miss Mason sang *Gilda* at the Saturday matinée, changed from her operatic costume on the train, reached New York Sunday evening, sang Monday morning and returned to the West Monday afternoon—traveling more than 2000 miles to sing half a dozen songs. She made her Chicago operatic début as *Madama Butterfly*, the rôle selected also for her first New York appearance with the Chicagoans. Her repertoire with Mary Garden's forces includes *Manon*, *Juliet*, *Marta*, and *Marguerite*.

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FLORENCE LANG, Soprano

Scores Instant Success in "The Messiah"

With the Salt Lake Oratorio Society, Jan. 2, 1922



Photo by Eugene Hutchinson

"Florence Lang of Chicago will no longer be a stranger in the city, for the BEAUTY OF HER VOICE, THE CLARITY OF HER DICTION and the INTELLECTUAL DIGNITY THAT SHE BROUGHT TO THE IMPRESSIVE PASSAGES, COUPLED WITH AN ADEQUATE MUSICIANSHIP FOR THE MOST TECHNICALLY DIFFICULT PARTS, won her a host of friends."

"All of her work was good and found much favor, but in the accompanied recitative, 'And the Angels Said,' in the florid 'Rejoice Greatly,' in the appealing 'Come Unto Him,' and the exultant 'I Know That My Redeemer Liveth,' she was particularly effective."

—J. B. Miller, Salt Lake Tribune, Jan. 3, 1922

Anniversary of Schubert's Birth to Be Widely Celebrated in America

[Continued from page 46]

same story with another famous song, "The Wanderer." Schubert had no business ability, and was too diffident to pose as a genius. In the very last year of his life, he sold six of the beautiful "Winterreise" songs for six florins.

Friendship with Vogl

His friendship with Johann Michael Vogl, the opera singer, helped to bring him nearer the fame which proved so elusive until the last months of his life. Vogl it was who first introduced "The Erl-King" to the general public, making the song a feature of his repertoire. The singer, when he was first told of Schubert's powers, was incredulous. The composer was only a youth, thirty years younger than he, and unknown. Vogl's reply to Schöber, who tried to interest him in Schubert, was that he had often heard of such prodigies, and had invariably been disappointed. However, a meeting was arranged, through Schöber's good offices. Schubert, as was usual with him on meeting strangers, was nervous and ill at ease, and Vogl did not put him any more at ease when he spoke of the first song they tried together, "Augenlied," as "Not bad!" There was warmer praise for some of the others, and Vogl, on leaving, offered this piece of worldly advice, "There is some stuff in you, but you are too little of an actor, too little of a charlatan. You squander all your fine thoughts, instead of properly developing them!" This was the philosophy of a man who had studied the mob, but Schubert was too great an artist to endeavor to split the ears of the groundlings. Vogl could not influence the style of Schubert's compositions, but he proved a good friend, and the two became inseparable comrades.

Meeting with Beethoven

It was not until 1822 that Schubert met Beethoven, and was almost paralyzed with sheer fright as he entered his presence. Though Beethoven received him kindly, he had not the courage to face him again. But when the master of Bonn was on his deathbed, and knew something more of Schubert's music, he expressed regret that he had not known his works earlier, and the younger composer was encouraged to visit him with his friends Anselm Hüttenbrenner and Schindler. "You, Anselm, have my mind, but Franz has my soul," was the tribute Beethoven paid Schubert in those last hours of his life. One speculates how the history of music might have been changed if Schubert, overcoming his timidity, had made himself known earlier to Beethoven, whose powerful influence would have been of such material assistance to him in his struggles. Schubert was cut off in his thirty-first year, and it is not too much to presume that the aid of so influential a friend, in lifting him out of penury, would have prolonged his life. While he filled the world with exquisite melodies, he was often too poor to buy a dinner, and at his death his property was estimated in value at a few dollars.

His reverses could not destroy his good nature, his sense of fun, or his love for the society of his congenial friends in Vienna, for whom he sighed in his exile from the city as tutor for the Esterhazys. Never was a genius so unaffected, never was a man less apt to take offence. His encounter with Weber in 1823 was surely proof of that, for when Weber, resenting the frank opinion of Schubert about his opera, "Euryanthe," became insolent, Schubert bore him not the slightest malice, and Weber, on his part, strove to make amends for his behavior by endeavoring to have "Alfonso und Estrella" produced at the Dresden Theater.

Bad Librettos Spoiled His Operas

If Schubert had lived longer, he might have won distinction on the operatic stage. As it was, the operas he has written have come to nothing, mainly because of the weakness of their libret-

tos, and possibly also because he was not sure of himself in this new medium. Had his studies been rightly directed at the Convict, his contributions to operatic literature might have had a less inglorious history.

But apparently Salieri, when he was not filled with astonishment at such feats as the completing of the score of Schubert's first work for the stage, "Des Teufels Lustschloss"—a work which was never performed—was busying himself in endeavoring to limit the vision of his pupil, and restrict him to the Italian school. His later friend, the eccentric Mayrhofer, furnished Schubert with the librettos of two operas, "Adrast" and "Die beiden Freunde von Salamanka." "Zwillingsbrüder," produced at the Karthnertheater in 1820, was a fiasco, largely because of the want of action in the libretto. It was probably for a similar reason that Barbaja, lessee of the two theatres in Vienna, rejected his "Fierrebras."

"Alfonso und Estrella" was put into rehearsal at the Standische Theater in Graz, but the orchestral part was declared to be too difficult for the band, and the opera did not reach its first performance until six years after Schubert's death, when Liszt put it on at Weimar. But it was not until its performance at Karlsruhe in 1879 that it won emphatic success, and then it had been furnished with a new libretto.

It is not in the domain of opera, therefore, that we study Schubert, but in that field of song in which he stands a peerless figure. Who can remain unmoved by the wondrous beauty of these melodies? When shall the world forget "Allmacht," "The Erl-King," "Am Meer," "Gretchen am Spinnrade," "Rastlose Liebe," "The Wanderer," "Heimweh," "Who Is Sylvia?" "Du bist die Ruh," "Die Schöne Müllerin," "Die Winterreise," to name only a few of the matchless themes? Or the Symphony in C, or the Unfinished Symphony, or the String Quartets, or the "Rosamunde" music, or the Impromptus? What a collection! And what a reflection that the man who sang these glowing melodies found it impossible in his own day to get the world to listen to them!

Nation-Wide Tribute

The Franz Schubert Memorial Committee in New York has promoted a nation-wide movement to honor the memory of the composer during the coming week. It is intended that artists and orchestras in every part of the country shall put as much of his music as possible upon their programs during the week from Jan. 29 to Feb. 5.

Twelve concerts of Schubert music have been arranged by the *Evening Mail*, through its musical editor, Charles D. Isaacson. Among the organizations which are to take part in the celebration are the Music Publishers' Association, which will give a special Schubert banquet at Delmonico's on Jan. 31; the Music Industries Chamber of Commerce and the Talking Machine Men, Inc. The Q. R. S. Company, manufacturers of music rolls, is also planning a tribute to Schubert, Antonia Sawyer, R. E. Johnston and Charles L. Wagner, managers, have offered their co-operation and that of the vocalists and instrumentalists under their direction.

Music by Schubert will be played in those theaters in the United States which are under the direction of the Messrs. Lee and J. J. Shubert.

Other organizations preparing to honor Schubert are the National Bureau for the Advancement of Music, the Caruso Memorial Foundation, the Park Community Symphony, of which Jacques Gottlieb is conductor; the Westinghouse Electric and Manufacturing Company, through the medium of the radiophone. Joseph Wolf, bass of the Chicago Opera Company, and Christine Langenhan will give all-Schubert recitals during the anniversary week. The orchestras of the Hotel McAlpin, under the direction of Naham Franko, and of the Hotel St. Regis, under the direction of John

Rochetti, will feature Schubert songs.

There will be recitals of Schubert music at the Ambassador Theater on Sunday afternoon, Jan. 29 and Feb. 5. The winning prizes in the Schubert Essay Contest, now in progress among High School students, will be awarded on Saturday morning, Feb. 4, at the Ambassador Theater, and a special program for children will be given. P. J. NOLAN.

TERRE HAUTE HEARS CINCINNATI FORCES

Symphony Gives Two Programs, One for Children—Free Concerts Thrive

TERRE HAUTE, IND., Jan. 23.—The outstanding musical events of the month locally were the two concerts of the Cincinnati Symphony given at the Grand Opera House on Jan. 17 under the auspices of George Jacob.

The evening program, Eugene Ysaye conducting, was given before a sold out house, and included effective readings of Brahms' Symphony in F; Liszt's "Les Préludes," the tone poem, "Exile," for string orchestra without basses, by Ysaye, and Chabrier's "España."

The afternoon program, planned especially to interest children, was given at popular prices with Modest Alloo conducting. Many persons were turned away. Hundreds of children took especial delight in the "Nutcracker" Suite by Tchaikovsky and other numbers.

Interest in these concerts had been increased by preparatory talks on the programs given previously before the Music Club by Anne Hulman, assisted by Eugenia Hubbard and Marguerite Welte, pianists, who furnished illustrations, and by L. Eva Alden at her studio, where excerpts were played by Miss Meyer and Miss Alden. A number of public school teachers helped to increase interest in the concerts by describing to the children the various instruments of the orchestra and by playing some of the numbers on phonographs.

Recent programs preceding the open forum lectures, given on Sunday evenings, have been given by Howard Barnum, head of the violin department at the DePauw School of Music, Greencastle, Ind., with Helen Wood Barnum at the piano, and by Elsa Silverstein, soprano, Margaret Kintz accompanying. These free concerts are steadily growing in popularity. L. E. A.

Hinshaw Engages Remington for Tour

Pierre Remington, bass, has been engaged as manager and one of the singers of the company which William Wade Hinshaw plans to send on tour next season in Mozart's "Così fan tutte." The tour, which will last twenty weeks, will open on Oct. 9.

Karle to Appear in Ohio

Theo Karle, tenor, will be busy throughout the latter part of February and the early part of March. He will make a tour of Ohio, with appearances in Zanesville, Athens, Columbus, Sidney, Washington Court House, Oxford, Lima, Galion, Dayton and Youngstown. His accompanist will be Thomas George.

Sorrentino Again on Tour

Umberto Sorrentino, tenor, left New York on Jan. 19 for appearances in Washington, D. C., and cities of Maryland, Ohio, Pennsylvania and Michigan, which will occupy him until some time in February. He recently completed a two months' Western tour on which he sang several times in cities of the Pacific Coast. His itinerary covered 7000 miles.

Aborn Students to Perform "Rigoletto"

"Rigoletto" will be performed by the students of the Milton Aborn School on Tuesday evening, Jan. 31, at the Aborn Miniature Theater, West Thirty-eighth Street, New York.

Stanbury to Sing in Canada

Douglas Stanbury, baritone, will be heard in joint recital with Willem Wilke, 'cellist, at Hamilton, Ont., on Feb. 16. He will give a recital at Belleville, Ont., on Feb. 20.

MORE PATRONS FOR SOKOLOFF'S FORCES

Aim to Increase Subscribers' List to 700—Woodwind Ensemble Formed

CLEVELAND, OHIO, Jan. 24.—The Cleveland Symphony has enlarged its list of patrons and contributors, for through the efforts of committees of men and women sixty-five names have been added since Jan. 1. Last year's deficit was met by 135 subscribers, and the aim this season is to increase the number to 700. The Symphony in its final concert on Jan. 19, before setting out on its Eastern tour, played admirably Brahms' Second Symphony, Strauss's "Tod und Verklärung," and with Josef Hofmann as soloist, Beethoven's "Emperor" Concerto. The audience completely filled the house.

A new organization, the Cleveland Woodwind Ensemble, composed of ten players from the Cleveland Orchestra, made its initial bow on Jan. 16 and delighted its audience by the delicacy and finish of its performance in a program largely of French numbers.

The largest audience of the season at the Bernardi Concert Series greeted Beniamino Gigli, Metropolitan Opera tenor, and Mishel Piastro, violinist, on Jan. 15. Both artists won notable successes.

Ernest Hutcheson, in a recent recital, won marked favor by his interpretation of the Liszt B Minor Sonata and other numbers. The recital was one of the Artist series of the Fortnightly Musical Club under the management of Mrs. Franklyn B. Sanders.

Guy Maier, pianist, was presented at the Cleveland Institute recently in the first of a series of illustrated piano recitals for young people, designed primarily for Institute pupils but open to the public. The program was applauded by a large audience.

Thomas Whitney Surette, director of music for the Museum of Art, recently presented in his course upon "Appreciation of Chamber Music" an analysis of a Mozart Quartet, with Louis Edlin, Victor de Gomez and Nathan Fryer assisting him. The Surette lectures are delivered monthly and attract large audiences. A. B.

Paulist Choristers Heard in Boston

BOSTON, Jan. 23.—The Paulist Choristers, Father Finn, conductor, made their season's initial appearance here in Symphony Hall on Sunday night, Jan. 15, when the reception accorded them was a very cordial one. The hall's seating capacity was taxed to its limit. John Finnegan, tenor soloist at St. Patrick's Cathedral, New York, opened the program with two numbers by Palestrina, given with fine voice and diction. On the program were arrangements of several Irish folk-songs. Edward Slattery of Boston sang "The Last Rose of Summer," and Eugene Guilfoyle sang the solo parts of "The Little Red Lark." Their work won merited applause. W. J. P.

Mengelberg Bringing Orchestral Novelties to New York

The novelties to be performed at the New York Philharmonic concerts under the baton of Willem Mengelberg include "La Valse," by Ravel; Diepenbrock's "Birds" Overture, and Doppler's Adagio Mesto. It is intended to give performances of Mahler's Third Symphony at the Metropolitan Opera House, at Carnegie Hall, and in Brooklyn, with the assistance of the St. Cecilia Club of women's voices, conducted by Victor Harris, and the Paulist Choristers conducted by Father Finn. Artur Bodanzky will conduct the first part of the opening concert in the Metropolitan Opera House series on Tuesday evening, Jan. 31, and the entire program on Feb. 7 and 21, March 7 and 19 and April 4. Mengelberg will conduct the remainder of this series besides the other Philharmonic concerts for the balance of the season.

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Many Events in Chicago's Week

[Continued from page 33]

GORDON LEADS ORCHESTRA

Concertmaster of Chicago Symphony Opens New Concert Series

CHICAGO, Jan. 21.—Jacques Gordon, concertmaster of the Chicago Symphony, conducted an orchestra composed of Chicago Symphony players at a concert in Sinai Temple on Jan. 15. A series of ten concerts will be given and leading artists will be engaged as soloists. Mr. Gordon was soloist at the opening concert, playing "Songs of Home" by Smetana in which the fine quality of his tone and subtlety of feeling were well brought out, the Paganini-Kreisler Prelude, and "Hymn to the Sun" by Rimsky-Korsakoff.

The orchestral numbers included the Overture from the "Secret of Suzanne" by Wolf-Ferrari, "Wand of Youth" by Elgar, ballet music from Massenet's "Le Cid" and numbers by Schubert and Keller. Mr. Gordon proved himself an accomplished leader, governing his men with firm hand, and elucidating the spirit of the works in admirable style.

Kreidler Appears Before Glencoe Club

CHICAGO, Jan. 21.—Louis Kreidler, baritone, was soloist at a concert given by the Glencoe Club on Jan. 13. His interpretative versatility was demonstrated in a program which included "Twilight Dreams" by Sibella, "Charity" by Hageman, and "Danny Deever" by Damsch. Two Curran numbers and songs by Stickles, Ward-Stephens and Kramer were well received. Mr. Kreidler made a tour of the Northwest last month, appearing in Minnesota and Nebraska cities.

Nina Koshetz Appears as Composer

CHICAGO, Jan. 21.—Serge Prokofieff, pianist, and Nina Koshetz, soprano of the Chicago Opera, were heard at a benefit concert at Orchestra Hall on Jan. 13. Mr. Prokofieff played a group of his

own works, "Conte" by Medtner, and "Pictures from an Exhibition" by Mousorgsky. Mme. Koshetz sang numbers by Rachmaninoff, Tchaikovsky, Gretchaninoff and "Trust and Happiness," a group of three songs of her own composition.

Chicago Symphony Plays for Children

CHICAGO, Jan. 21.—The Chicago Symphony under the leadership of Frederick Stock gave a children's concert at Mandell Hall on Jan. 17. The program consisted of a movement of the Beethoven Second Symphony, Saint-Saëns' "Phaëton," "In the Spinning Room" by Dvorak, and numbers by Wolf-Ferrari and Brahms.

Artists' Association Gives Program

CHICAGO, Jan. 21.—Jerome Uhl, baritone of the Chicago Opera, was the guest of the Artists' Association at a musicale in Fine Arts Hall on Jan. 17. He sang an aria from Gounod's "Faust." Ebba Sundstrom, violinist, played the Bach-Kreisler "Praeludium" and numbers by Debussy and D'Ambrosio. Elsa Kressman, soprano; Helen Peterson-Barth, contralto, and Lucille Mankar, pianist, assisted in the program.

In Chicago Studio

Chicago, Jan. 21.

In a program given by students of the Chicago Musical College in the Ziegfeld Theater on Saturday the following were heard: Earl Bigelow, Mildred Gravley, Inez Bringold, Mary Phillips and Dorothy Goldstein, pianists; C. Linn and Geraldine Massey, violinists; Stella Grosse, Marion Bullamore, Lowell Wadmund, Edward Freeman and Antoinette Ganes, vocalists.

Piano students of Ruth Bradley were

heard in recital on Jan. 16, those taking part being Caroline Wyckoff, Mildred Jannes, Elizabeth McLay, Eileen Dewar and Hazel Moyers. Miss Bradley played at the conclusion of the student's program.

Pauline Osborne, contralto, student of Carl Craven, has been engaged for a leading rôle in "The Mikado" at the Stratford Theater. Norman Duff, bass, is filling a ten weeks' engagement in Adrian, Mich. Wilfrid Cushing, baritone, was soloist at the concert in Champaign, Ill.

Louise Winter of the faculty of American Conservatory, was soloist at a musicale in Sinsinawa, Wis., last week, and also sang at the Hotel Sisson concert. Warren K. Howe has begun a series of lectures on vocal culture of especial interest to teachers. Frank Van Dusen is giving monthly lectures on organ music and composers.

Elizabeth Alford, vocal student of the Lyceum Arts Conservatory, gave a recital at Hartwell, Ga., recently. Fanny May Balbridge was soloist at the Normal Park Masonic Lodge, and Marion Hale gave a recital in Mayfield, Ky. Church appearances have been made by Frances Grund, Violet Summer and Lois Brown Dorsett.

Edith Allan, coloratura soprano, was heard in a program of French, Italian and English songs at the Heniot Levy Club in Kimball Hall on Jan. 15. Audiss Waite played the accompaniments.

Antoinette Ganes, vocal student of the Chicago Musical College, was soloist at the Woman's Club of Wichita, Kan., on Jan. 12. Anna Vognar has completed a three weeks' engagement in Los Angeles. Kathleen Ryan appeared before the Woman's Club of Austin on Jan. 16. Rita Gould has accepted a church position in Riverside, Cal. Felix Borowski is giving a series of lectures at Ziegfeld Theater on the lives of famous musicians. Rudolph Reiners, violinist, of the faculty, has been engaged for a series of recitals at Taylor University, Ind.

Maude Boslough, pupil of Charles W. Clark, was soloist with the Civic Music Association at Sherman Park on Jan. 12. A concert of the ensemble class of the Cosmopolitan School of Music was given under the leadership of Gordon Campbell on Jan. 19.

Brooks-Oetteking contributed numbers by Fourdrain, Rabey, Rimsky-Korsakoff and some Americans, Mr. Kriens among them. She had Umberto Martucci at the piano. Miss Fontaine, besides playing a group of solo numbers, gave Miss Sacker able support as accompanist. The artists were cordially received.

Alberto Salvi in Dallas

DALLAS, TEX., Jan. 21.—Alberto Salvi, harpist, gave a recital at City Hall Auditorium on Jan. 12 which proved to be one of the most charming of the season. Through the conflict of dates with another attraction, the audience was not large, but those present were delighted by Mr. Salvi's mastery of the harp, the volume of tone in ensemble effects suggesting that of an organ. He was obliged to give a number of encores. The recital was given under the auspices of the Schubert Choral Club, which contributed two numbers to the program. Julius Albert Jahn was conductor, and Myrtle McKay, accompanist.

Nashville Hears Symphony Program

NASHVILLE, TENN., Jan. 21.—Works new to this city were introduced at the last concert of the Nashville Symphony, conducted by F. Arthur Henkel. These included the "March of the Sirdar" by Ippolitoff-Ivanoff, and Bolzoni's charming Menuetto for strings, which had to be repeated. Schubert's Unfinished Symphony, and works of Wagner, Mascagni and Elgar also received much applause. In the Prelude to "The Deluge" of Saint-Saëns, which had to be repeated, F. E. von Otto, the concertmaster, sustained the solo part admirably.

A. S. W.

Pavlowa Visits Hutchinson

HUTCHINSON, KAN., Jan. 20.—One of the largest audiences ever seated in Convention Hall witnessed the performance here of Anna Pavlowa and her Russian Ballet, under the local management of Mrs. D. E. Richards. The program, in three parts, opened with "Coppelia," succeeded by "The Fairy Doll" and concluded with a group of divertissements, among which "The Swan" danced by Pavlowa and "The Russian Dance" by Pavlowa and Karavaieff made the greatest appeal to the audience. J. C. N.

Pupil of Klamroth in New York Début After Four Years of Study



Wilfrid Klamroth, New York Vocal Teacher

Three pupils of Wilfrid Klamroth, New York vocal teacher, have recently appeared in recitals in that city—Adele Parkhurst and Marie Rothman, sopranos, and Ruano Bogislaw, mezzo-soprano; and one of these, Miss Rothman, whose début recital it was, has been working with Mr. Klamroth for four years. She was warmly applauded in a program at the Town Hall. Miss Parkhurst, who also appeared at the Town Hall, sang arias by Mozart, Buononcini, and Donaudy; modern French songs, and English songs by Bullock, Lord Berners, Dirk Foch, Bantock, and McFadyen. A list of songs of folk character in a variety of tongues, and ranging from Gaelic to Swedish and Oriental, was presented by Miss Bogislaw in her recital at the Belmont Theater.

Nashua Hears Oratorio

NASHUA, N. H., Jan. 20.—The Nashua Oratorio Society and the Boston Festival Orchestra gave a successful performance of "The Messiah," with the following quartet: Marjorie Warren Leadbetter, soprano; Jeanne Hunter Tanner, contralto; Charles Stratton, tenor, and Walter H. Kidder, bass. These artists sang with excellent judgment, the quartet being the best heard here for years. In the air "The Trumpet Shall Sound," Mr. Kidder had the assistance of Walter Smith of Boston, trumpeter. Eusebius G. Hood conducted the performance, and valuable assistance was also given by John W. Crowley, concertmaster, and Anna Melendy Sanderson, pianist of the society.

Francis Macmillen Plays Under Memphis Club's Auspices

MEMPHIS, TENN., Jan. 23.—Francis Macmillen, violinist, was heard in recital at Goodwyn Institute recently, under the auspices of the Beethoven Club. The recital marked the artist's reappearance in this city after a number of years and displayed his growth in his art. The program included Lalo's "Symphonie Espagnole," the Paganini-Kreisler Prelude and Allegro, Wieniawski's Polonaise in D and other numbers. Schubert's "Ave Maria" was given by the artist in tribute to the memory of Mrs. Napoleon Hill, one of the club's founders and chief supporters for many years, who died on Jan. 8. The audience stood during its performance. The accompanist for the program was Hugh Ridout. G. W.

Miss Nash in Greensboro Début

GREENSBORO, S. C., Jan. 21.—A first local recital was given by Frances Nash, pianist, at Greensboro College on the evening of Jan. 9, before a cordial audience. She was recalled several times for her playing of numbers by César Franck, Schumann, Palmgren and Debussy.

Berta Reviere, soprano, achieved success in a concert in Schenectady, N. Y., in company with Giovanni Martinelli of the Metropolitan Opera Company. Miss Reviere will leave for the West early in February and during a tour will appear as soloist with the New York Symphony.

SINGS FOR INSTITUTE

Marie Bashian Gives Folk-song Program at Columbia, Following Tour

A costume recital of folk-songs from the Orient and Occident was given by Marie Bashian, Armenian soprano, for the Institute of Arts and Sciences of Columbia University on the afternoon of Jan. 20. With Mrs. Alma Kitchell at the piano, she gave a group of old English numbers, one of Russian songs in Russian peasant costume, and one of Armenian songs in Armenian peasant costume. She was particularly successful in the Volga Boatmen's Song.

Miss Bashian presented these songs in recitals in California during the fall. On her way out to the Coast in the summer, she filled an engagement at the University of Chicago and gave a recital program for the Y. M. C. A. conference at Lake Geneva, Wis. Her California dates included appearances at Alameda, Oakland, Pasadena and Alhambra; two at Fresno; one for the Friday Morning Club and one for the Ebelle Club of Los Angeles; one at Leland Stanford University at Palo Alto, and one at Pomona College at Claremont.

Pupils in Roselle Recital

ROSELLE, N. J., Jan. 24.—Pupils of Ethel Glenn Hier and Dorothy Leach gave a recital of piano music on Jan. 20. Miss Hier assisted Eleanor Ten Eyck, Elizabeth Mitchell and Margaret Johnson in the opening number, the "Rosamund" ballet music of Schubert, arranged for a quartet of players at two instruments. Miss Ten Eyck played Borodine's "At the Convent" and Miss Hier's "Dragon Flies" as solos, and appeared with Helen Steinhilper in "Valse Tyrolienne" by Raff for two pianos. Miss Mitchell's solo was a "Russian Dance" by Dénée, and Miss Johnson's was MacDowell's "To the Sea." Others who were heard in solo and ensemble numbers were Alice and Jane Warner, Grace Kline, Alice and Estrid Olson, Gertrude Cummings, Marie Simpson and Sumner Brainard Vinton.

Frederick H. Haywood Is Guest Teacher in Burlington, Vt.

BURLINGTON, VT., Jan. 21.—Frederick H. Haywood, vocal teacher of New York, had two unusually full days as guest teacher at the Wilder School of Music on Jan. 9 and 10, with thirty-six private lessons. On the evening of Jan. 9, after nine hours of teaching, he gave a demonstration lecture on his voice culture course, "Universal Song," before an audience of Vermont music supervisors and teachers, at one of the high schools. Mr. Haywood's subject was "Voice Culture, a Specific Subject for High School Students." He demonstrated the first three lessons of Vol. I of "Universal Song" with a class of girls chosen from the High School Glee Club by Beryl Harrington, supervisor of music. Following these girls, who had received no previous vocal lessons, another group which had been trained by George H. Wilder demonstrated the rest of the twenty lessons in Vol. I. In the audience were supervisors and private teachers from Burlington and neighboring towns.

On the evening of Jan. 10, after another nine hours of private lessons, Mr. Haywood gave a lecture on Vol. II of "Universal Song," for advanced pupils and teachers. The exercises were demonstrated by Mrs. Irene Wilder, who has been a resident student at the Haywood Institute since last October and is preparing to make her début in concert in the fall of 1922.

Aid Violinist in Paterson Program

PATERSON, N. J., Jan. 21.—Lydia Sacker, violinist, had the assistance of Hanna Brooks-Oetteking, soprano of New York, and Anita H. Fontaine, pianist, in the program which she gave on the evening of Jan. 23 in the auditorium of School No. 6. Miss Sacker, who has been studying with Christiaan Kriens, in New York, showed the results of her schooling in a Handel Sonata in A, a group of short compositions by Saint-Saëns, d'Ambrosio, Bach and Kreisler, and three little works of Mr. Kriens. These were "Chanson Marie Antoinette," "Villanelle" and "Nuages." Mme.

Boston Hears American Première of Early Work by Karel Szymanowski

Symphony Produced by Montoux Forces Meets with Polite Reception—Flonzaley Quartet Plays Stravinsky's Concertino—Kreisler Welcomed at First Boston Recital This Season—Frieda Hempel and Harriet Van Emden Also Among Visiting Artists

BOSTON, Jan. 24.—At the Boston Symphony's concert on Friday afternoon, Jan. 20, Mr. Montoux presented for the first time in America Karel Szymanowski's Second Symphony, one of the composer's early works. It suffers from an over-thick orchestration and from a paucity of sustained inspiration. It is complex, diffuse and overweighted with musical erudition. The work met with a polite but indifferent reception, though the composer in person was greeted warmly. Casella's "Couvent sur l'Eau" was repeated successfully; and Franck's "Symphonic Piece" from "The Redemption," and Weber's "Oberon" Overture were also played. The concert was repeated on Jan. 21.

The Boston Symphony gave the second of its supplementary series of concerts on Jan. 16 at Symphony Hall, with Estelle Lieblich, soprano, as assisting soloist. Symphony Hall was completely sold out for the occasion. Mr. Montoux conducted the orchestra in expressive readings of the Beethoven Fifth Symphony and Svendsen's "Carnival in Paris," Debussy's "L'Après-Midi d'un Faune," and Wagner's "Tannhäuser" Overture. Miss Lieblich sang arias from Saint-Saëns's "Etienne Marcel" and Mozart's "Marriage of Figaro." Her voice, which is of rich texture, pleased especially in the middle and lower registers, and her singing was expressive.

The Flonzaley Quartet, at its concert at Jordan Hall on Jan. 19, played Stravinsky's Concertino, which was hissed at its performance in New York last year, and, because of this dubious reception, withdrawn from the Boston program later in the season. Without intending to be deliberately contrary or to pride itself on superior insight, the Boston audience manifested genuine interest in the stirring rhythmic figures and soft cantilena of the Concertino, which was spiritedly played by the Flonzaleys. There were moments, to be sure, when neither the audience nor the players could restrain smiles, but there were no demonstrative expressions of disapproval. The program was balanced by the Beethoven Quartet in E Flat and the Mozart Quartet in D.

hoven Quartet in E Flat and the Mozart Quartet in D.

Kreisler Visits Boston

Fritz Kreisler played for the first time here this season at Symphony Hall on Jan. 18, under the auspices of the Simmons College Endowment Committee. A capacity audience gave the violinist a cordial reception. Mr. Kreisler played the César Franck Sonata in A Major, the Bach Suite in E, and lighter compositions by Martini, Mozart, Schubert, Dvorak-Kreisler, and Wieniawski, as well as numerous encores, including his "Schön Rosmarin" and "Caprice Viennois." His suavity and grace of style, tonal warmth tempered with artistic restraint, and ceaselessly illuminating interpretation of his music are distinctive characteristics of Mr. Kreisler's art. Carl Lamson accompanied with sympathy and appropriate restraint.

Frieda Hempel appeared at Symphony Hall on Sunday afternoon, Jan. 15, in arias by Mozart, Veracini and Bellini, a group of songs by Schubert, and songs by Grieg, Wolf, d'Albert, Strauss, Brahms and Taubert. Miss Hempel's voice, of exquisite beauty and charm, was employed with refined art. The Mozart arias were particularly attractive. Coenraad V. Bos, pianist, and Louis P. Fritze, flautist, assisted Miss Hempel. A large audience attended the concert which was the fifteenth in Mr. Mudgett's Sunday series.

People's Symphony Concert

The twelfth concert by the People's Symphony and the first in its new auditorium, the St. James Theater, was given on the afternoon of Jan. 15, with Carmine Fabrizio, violinist, as assisting artist. Mr. Mollenhauer led the orchestra in Beethoven's "Eroica" Symphony and Svendsen's Fantasia, "Romeo and Juliet," which were brilliantly played. Mr. Fabrizio was heard in Saint-Saëns' Morceau de Concert, and repeated the impressions made at his recent concert, showing clearness of technique, beauty of tone, and grace of style.

Harriet Van Emden, lyric soprano, new to Boston audiences, gave a song recital at Jordan Hall on Jan. 18 and left most satisfying impressions. Her voice is brilliant, yet susceptible to the finer gradations of tone color. It is well trained and facile in delivery. Miss Van Emden sings with charming, unaffected emotional sincerity and musical style, and on occasions achieves gripping dramatic effects. Harry Whittenmore accompanied ably.

The Apollo Club, a male chorus of about one hundred voices, gave its second concert of the season at Jordan Hall on Jan. 17, with Marjorie Moody, soprano, as assisting soloist. Part songs by Scaife, Schreck, Alcock, Mendelssohn, Kuhn, Parker, Storch, McGill, Densmore, Speaks, Herbert and Berlioz were performed. Mr. Mollenhauer, the conductor of the club, achieved excellent results with his chorus. Miss Moody artistically sang an aria and a group of songs.

Caroline Hudson-Alexander, soprano, gave a song recital at Symphony Hall on Jan. 17. The program included songs by Bach, Mozart, Schumann, Schubert, Densmore, Charpentier, Ravel, Debussy, Saint-Saëns, Delmet, Georges, Rogers, Forsythe, Waller, Murdoch and Henschel, and Mme. Hudson-Alexander's artistic singing was of sustained interest. Her voice is of intrinsic beauty and her technique resourceful, and she achieves charming effects in light and shade. Two of her songs were in manuscript, one "A Rural Sparkin'" by Frank Laird Waller having decided success with its clever harmonic characterization of a humorous subject. Georges Laurent, flautist, assisted the soprano in a new aria by Densmore, and Huyman Buitekan accompanied tastefully. H. L.

Florence Macbeth Opens Boston Athletic Association's Season

BOSTON, Jan. 20.—Florence Macbeth, prima donna coloratura of the Chicago Opera Association, was cordially received at the opening of the concert season of

the Boston Athletic Association here last Sunday afternoon. As a compliment to the singer, it was the unanimous opinion of the entertainment committee that she be engaged for the opening concert after her first appearance here last year. The Boston Symphony Ensemble, Augusto Vannini, conductor, made up the major portion of the program. Miss Macbeth, in fine voice, gave the Cavatina from "Don Pasquale" by Donizetti, with orchestra; "Non credia Mirarti" from "La Sonnambula," and Benedict's "Carnival of Venice." The artist was generous with extras and her singing of "Annie Laurie" brought her an ovation. The orchestral program was well balanced and not of great length. H. Sauvolet's violin solo, Schubert's "Ave Maria" was well received. There was an overflow attendance. W. J. P.

Plan Musical Pilgrimage to Europe

A Music Lovers' Tour of Europe, scheduled to leave New York about the first of July, embracing the principal musical centers, is being arranged by Bennett's Travel Bureau through its New York office. J. J. Landsbury, Dean of the Music Department of the University of Oregon at Eugene, Ore., will be in charge of the party, and in conjunction with Adolph Steauterman, organist of the Episcopal Cathedral of Memphis, Tenn., will be the chief lecturer. The chaperone will be Mrs. Ione Bowman of Cincinnati, Ohio. The first stop of the two months' journey will be a ten days' stay in Paris, with visits to the Opéra, the battlefields and other places of interest, thence to Milan, Rome, Pompeii, and Florence; Germany, including visits to Munich, Berlin, Bonn, the birthplace of Beethoven, and Oberammergau where the Passion Play is to be presented; Switzerland and England. The party will carry a conductor and an assistant conductor.

Mrs. MacDowell Plays to Boston Authors' Club

BOSTON, Jan. 20.—Mrs. Edward MacDowell, widow of the composer, was heard in a delightful musical program before the Boston Authors' Club recently. Prefacing her artistic piano playing, Mrs. MacDowell gave an intimate talk regarding the founding and history of the MacDowell Colony at Peterborough, N. H. The descriptive talk was illustrated by many lantern slides. Mrs. MacDowell later played about a dozen of her celebrated husband's compositions. W. J. P.

Marcella Craft to Visit California

BOSTON, Jan. 23.—Marcella Craft, who recently sang in the Philadelphia Oratorio Society's performance of "The Messiah," and in Boston with the Cecelia Society in "The Damnation of Faust," has been re-engaged by the Boston organization to sing *Elsa* in the concert performance of "Lohengrin" on March 30. Miss Craft is to make a brief California tour, and will again undertake her annual pilgrimage to Mt. Rubidoux, Riverside, Cal., where on Easter Sunday morning her singing always forms an important attraction.

Florence Macbeth Sings in New Hall in Alexandria, La.

ALEXANDRIA, LA., Jan. 21.—The dedication of the newly erected Alexandria Hall at the Louisiana State College took the form of a recital by Florence Macbeth, coloratura soprano of the Chicago Opera Association, who found an audience which filled the hall to overflowing when she stepped out on the stage last Wednesday night. Assisting her was George Roberts, pianist, whose solo work and accompaniments added to a very pleasant evening of music.

Heinrich Gebhard in Two Programs

BOSTON, Jan. 24.—Heinrich Gebhard, pianist, was heard in an evening recital before the Dorchester Musical Society recently in compositions by Bach, Chopin, Saint-Saëns, Faure, Debussy, Albeniz, Gebhard and Liszt. Mr. Gebhard appeared before the Harvard Musical Association on Jan. 20 in a program of chamber music, assisted by Harrison Keller, violinist. W. J. P.

Jessie Masters Makes Concert Début in Washington

WASHINGTON, D. C., Jan. 25.—Jessie Masters, contralto, made her professional concert début at the National Theater on the afternoon of Jan. 20, and won marked favor by the rich and mellow quality of her voice and the charm of

her singing. Her voice is of good range, and Miss Masters sings with simplicity, and with considerable dramatic power. Included in her program were Beethoven's "Praise of God," Nikolaieff's "Dawn of Night," Grieg's "Autumnal Gale," Handel's "Slumber, Dear Maid," Gounod's "Ring Out, Wild Bells," De-Koven's "Recessional," the American doughboy song "The Khaki Lad," "My Laddie" and many other numbers. Former President Wilson, looking weary and ill, was in one of the boxes—the first occasion since his illness began that he has attended a concert. He was accompanied by Mrs. Wilson. After the concert Mr. Wilson asked to be presented to Miss Masters, whom he congratulated warmly, stating that he had enjoyed the program greatly. The proceeds of the concert were handed to the Disabled Veterans' Relief Society. Miss Masters is under the joint management of Albert W. Harned, of Washington, and Harry H. Hall, 104 Park Avenue, New York, N. Y. A. T. M.

Tuckerman Heard in Oratorio

Earle Tuckerman, baritone, was heard in the Christmas oratorio of Saint-Saëns at St. Peter's Church in Westchester, N. Y. He was scheduled for a Brooklyn engagement on Jan. 25, and is to make an appearance with the Beethoven Society at the Hotel Plaza on Feb. 11; for the Chaminade Society of Hackensack, N. J., on Feb. 15; with the Beethoven Symphony on Feb. 22; in recital in New York on Feb. 23; in recital one of the Warren Ballad Concerts at Hartford, Conn., on March 6, and at the Selwyn Theater on March 12.

Recitals for Utica Relief Corps

UTICA, N. Y., Jan. 21.—Alice Baroni, soprano; Lillian Pringle, cellist, and Edith Gyllenberg, pianist, appeared in two programs on Jan. 18 and 19 for the benefit of Reynolds Women's Relief Corps No. 42, and were enthusiastically greeted, many encores being demanded. One of the features of the first concert was Proctor's "Dust of Dreams," an unpublished cycle, sung with charm by Mme. Baroni. A. E. P.

Three Orchestral Dates for Miss Dux

Claire Dux, soprano of the Chicago Opera Association, will appear as orchestral soloist three times within five days from March 6 to March 10. On the sixth, she will sing with the Chicago Symphony, under Dr. Frederick Stock, at Milwaukee. On March 9 and 10 she will be heard in Detroit with the Detroit Symphony, under Ossip Gabrilowitsch.

Godowsky Touring Northwest

Leopold Godowsky's tour of the Northwest, prior to a large series of recitals on the Coast, will include Pueblo, Col.; Caper, Wyo.; Spokane, Bellingham, Aberdeen and Everett, Wash.; Portland, Ore.; Victoria, B. C., and other cities. His present tour of America will be his last for at least a year, as he will play in the Orient next season.

Ada Tyrone Sings at Wedding Reception

Ada Tyrone, soprano, sang for the guests at the wedding reception of Mr. and Mrs. Richard M. de Lambert at the Plaza on the afternoon of Jan. 8. Mrs. de Lambert was Agnes Seaberg, daughter of Mr. and Mrs. Hugo Seaberg, of Ratone, N. M., and is well known in musical circles.

Boston Artists on Tour

BOSTON, Jan. 20.—Maud Cuney Hare, pianist, in "Creole Folk-Music Talks" and William H. Richardson, baritone, of Boston, in operatic, classic and modern songs, are filling engagements in many colleges of the South and East. Concerts were recently given in Milwaukee and Racine, Wis., and Chicago, Ill. The two artists are booked for engagements until late spring. W. J. P.

Myra Hess to Give Second New York Recital

Myra Hess will give her second New York recital with an entirely new program on Monday afternoon, Feb. 6, at Aeolian Hall.

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—Philharmonic Presents Handel and Saint-Saëns Works
—Vincent d'Indy a Visitor—Mendelssohn Club Includes Philadelphia Compositions in First Program of Season

PHILADELPHIA, Jan. 20.—The Flonzaley Quartet made its first appearance of the season on Jan. 15, at the Bellevue-Stratford, where it gave the program for the fourth meeting of the Chamber Music Association. That it has a large following here was shown by the fact that virtually the entire membership of the association was present to hear the program. It was the largest meeting of the season.

The concert was one of the best of the season. The artistic playing set a new standard even for the ensemble of the Flonzaleys. The program opened with the lyricism of Beethoven's Quartet in E Flat, Opus 127, gave a composition of modern writing in the "Phantasy Quartet" of Goossens, and ended with the sunny music of genial Haydn, in the sprightly Quartet in D, Opus 64, No. 5. The harmony in ensemble, adjustment of detail, and community of emotional feeling—the great asset of the Flonzaley Quartet—revealed without over stress the splendors of the Beethoven score.

An interesting contrast was furnished in the Goossens number, modern in concept and development, with its single movement loosely divided into five sections. The composer, unlike some of the early "modernists," does not scrap melody, but builds with original and appropriate themes. Nor does he, like the "futurists" of the cult, pursue the "advanced" path that leaves counterpoint and harmony flat on the wayside; there is cohesion and significance in his handling of material. The "Phantasy Quartet" impressed as even a more original work than his "Impressions," played a month ago by the Rich-Kindler-Hamman Trio.

Philharmonic Choir Appears

The second Sunday evening program of the Philharmonic Society last week in the Academy of Music was marked by several unique features. Saint-Saëns' "Deluge" was played as a memorial to the composer. Emil Schmidt, concertmaster of the Philharmonic and second concertmaster of the Philadelphia Orchestra, played the violin solo with artistic and moving effect. Josef Pasternack, conductor of the eighty Philadelphia Orchestra men who make up the Philharmonic's band, played the piano in Handel's "Concerto Grosso," taking the harpsichord part that the composer used to play, and like the composer conducting the number. Mr. Pasternack also proved himself an accompanist of high merit, supporting at the piano one of the two scheduled soloists, Elizabeth Gutman, soprano, and leading the orchestra for the other, Michel Penha, the principal cellist of the Philadelphia Orchestra.

Vincent d'Indy was present, and heartily commended the aims and methods of the Philharmonic. A life membership with a gold card was presented by the Board of Directors to Dr. Charles Hirsch, the treasurer of the Society, who has done so much to bring it to its present success.

Miss Gutman, whose voice is of fine quality and under artistic control, sang the Russian songs in which she excels as an interpreter. She has a distinctive faculty of bringing out all the drama and lyricism in a folk song. Mr. Penha played with fertile technical resource and ease of execution the violin part in Haydn's D Concerto, and was recalled eight times. The orchestra, Mr. Pasternack conducting, played Beethoven's "Egmont" overture, Tchaikovsky's "Caprice Italien" and two intermezzi from "The Jewels of the Madonna."

Mendelssohn Club Opens Season

The Mendelssohn Club, N. Lindsay Norden efficiently leading its well drilled and talented members, gave its first concert of the season on Jan. 12 in the Bellevue-Stratford. The personnel, though not large, is vocally select, and has attained a mastery over poise and balance in part singing. Its cappella work is excellent. Philadelphians had

excellent representation on the program. The premiere of Philip Goepf's "Come Live With Me," written charmingly in madrigal form, revealed a melodious and interesting piece of light choral writing. Constantin von Sternberg's "Phoebus Arise" proved an admirable example of a chorus rich in melody and skilled in contrapuntal writing. John Barclay, the English baritone, who is being sponsored this season by Arthur Judson, was the soloist, and sang with full rounded tone and much dramatic feeling the Prologue from "Pagliacci." He revealed variety of mood also in several other songs.

W. R. M.

MATZENAUER HEARD BY PHILADELPHIANS

St. Olaf Choristers Acclaimed
—Sonata by Carpenter Performed

PHILADELPHIA, Jan. 22.—Margaret Matzenauer opened the musical week in one of the Monday Morning Musicales, a series, which under the direction of Arthur Judson, has proved successful, giving a chance to hear various celebrities in special programs and at an hour, which early as it is, seems to be open to a number of persons sufficient to crowd the Bellevue-Stratford room. Mme. Matzenauer was in superb voice, and gave, very dramatically, the Seguidilla from "Carmen" and with much emotional effect, Brahms' "Sappische Ode." A Mexican folk song, arranged by Krank LaForge, won much applause. Georges Vause, who accompanied Mme. Matzenauer, was heard to advantage in Moszkowski's "Spanish Caprice."

The annual sonata evening of Sascha Jacobinoff and D. Hendrik Ezerman at the Little Theater, included a choice interpretation of the "Kreutzer" Sonata, in which the artists gave evidence of thorough understanding, and maintained a splendid ensemble. As usual they introduced a novelty, this year John Alden Carpenter's Sonata for violin and piano, a work of strongly modernistic tendencies, from the harmonic standpoint. The other number on their program was Schumann's "Three Fantastic Pieces," Opus 73, originally written for piano and clarinet, but which is usually played nowadays with the violin as a substitute for the latter. This work was delightfully played, especially the intermezzo.

The St. Olaf Choir came all the way from Minnesota to Philadelphia and other places in the East, to show what can be done in that part of the world in choral singing. The program was given before a big audience in the Academy of Music, and consisted mostly of hymns and anthems of the Lutheran Church. The choir sang with much ease, great technical efficiency and devoutness. Hessler's "O Sacred Head" and Bach's motet for double chorus, "The Spirit also Helpeth Us," were superbly given.

The Fortnightly Club, under the able leadership of Henry Gordon Thunder, gave an excellent program of part songs and choruses at the Academy of Music. Tekla Farin McKinnin, soprano, was a pleasing soloist, and Clarence Bawden was an authoritative but never dominating accompanist.

W. P. M.

Illinois University Celebrates Induction of Department Director

URBANA, ILL., Jan. 15.—In honor of the assumption of the directorship of the University of Illinois music department by Frederic B. Stiven, a musical program was recently given at the University by members of the music faculty. Those who participated were: Lillian Irene Rutlin, soprano; Edna Lenore Cass, contralto; Frank Tatham Johnson, tenor, and Arthur Beresford, bass, who contributed the "Rigoletto" Quartet;

Manoah Leide, violinist; Katherine Seelye and Henri Van den Berg, who were heard in a two-piano Theme and Variations in E Flat Minor by Christian Sinding and Manoah Leide, violinist; Edna Almeda Treat was the accompanist. Addresses were made by Mr. Stiven, Dean Lutkin of Northwestern University School of Music, George Foss Schwartz of the Illinois University School of Music, and Provost Babcock of this university.

BALTIMORE ACCORDS TRIBUTE TO COATES

Mabel Garrison in Recital, and Siloti with Symphony, in Week's Calendar

BALTIMORE, Jan. 23.—An unexpected exuberance and freedom marked the concert given here by Albert Coates, guest conductor of the New York Symphony, on Jan. 18, at the Lyric Theater. The dynamic quality of his work inspired the audience to glowing applause. Alexander Siloti, pianist, as soloist, appeared equally at ease, and his work, as well as that of Gustave Tinlot, violinist, and George Barrère, flautist, was applauded with enthusiasm.

Mabel Garrison, soprano of the Metropolitan Opera Company, with her husband, George Siemon, as accompanist, gave a delightful recital under the management of Mrs. Wilson-Greene at the Lyric on Jan. 17 before a capacity audience. The singer is a Baltimorean who has on many former occasions won the hearts of the local hearers, and this recital added to the esteem long established.

The St. Olaf Lutheran Choir, F. Melius Christiansen conductor, was heard at night and matinee concerts at the Lyric on Jan. 20 and Jan. 21. Both performances were heard by capacity audiences. It is rare to hear such singing as is presented under the capable guidance of Mr. Christiansen. His choir marks one of the highest artistic achievements ever heard in this city.

More than ordinary interest attached to the eleventh Peabody recital given by George Boyle, Australian pianist-composer, member of the faculty of the Peabody Conservatory. The pianist gave four new piano compositions of his own, comprising a Ballad, Slumber Song, "Pierrot" from "Marionette Suite" and a Scherzo. Despite their technical demands, these master works reflected lovely pianistic color and a medium distinctly individual. The "Pierrot" had to be repeated, and the spontaneous applause was a merited tribute to the composer's skill.

The Treble Clef Club, Eugene W. Wyatt conductor, assisted by John F. Osbourne, baritone, presented its sixth annual program at the Maryland Casualty Club House Auditorium, a new hall, which seems to possess excellent acoustic properties. Opening the program with W. Lester's "In a Cloister Garden" for organ, Mr. Wyatt revealed the fine quality of the instrument installed in this building devoted to the business and social activities of the employees of the Maryland Casualty Company. With spirited tone, under the decisive baton of its conductor, the chorus of fifty women sang "Wood Nymph," by Franz C. Bornschein, with a sympathy and appreciation extremely pleasing to the composer. The work met with approval and had to be repeated. Mr. Bornschein has been requested by the chorus and its conductor to write a new work for the spring concert.

The Students' Orchestra at the Peabody, conducted by Gustav Strube, with Audrey Cordero, pianist, and Irma Payne, soprano, gave an interesting concert at the Conservatory on Jan. 19 before a large audience.

The announcement of the performances to be given at the Lyric March 6, 7 and 8 by the Chicago Opera Association, presenting "L'Amore dei Tre Re," "Tannhäuser" and "Bohème," has been made through Frederick R. Huber of the Lyric and the eagerness with which subscriptions have been taken indicates that the short operatic season will prove highly successful.

F. C. B.

Battle Creek Club Engages Pavloska

BATTLE CREEK, MICH., Jan. 14.—Irene Pavloska, mezzo-soprano of the Chicago Opera Association, will be soloist with the Orpheus Club on Feb. 6. She will sing an aria and two groups of songs.

COATES CONDUCTS IN PHILADELPHIA

Siloti Soloist with New York Symphony—Myra Hess Plays with Orchestra

PHILADELPHIA, Jan. 23.—Albert Coates, temporarily in charge of the destinies of the New York Symphony, revealed his distinctive temperament for the first time in this city on Thursday evening, Jan. 19, before an audience which filled the Academy of Music. The guest conductor had been heralded as a musician of marked individuality, a forecast confirmed at the very outset of the "Marriage of Figaro" Overture, which was the first number on his program. The entire composition was taken at a whirling pace, and at the same time with an exaggeration of daintiness and an insistence upon superdelicate brilliancy, which was as superficially ingratiating as it was artistically questionable. Undoubtedly Mozart's fundamental radiance warrants emphasis, but apparently Mr. Coates was determined to paint the lily.

Mr. Coates' readings are in every sense "interpretations," with the personal equation dominant and the sense of proportion contrastingly subdued. His musical passion is fiery, his feeling for sentiment extreme, and his fondness for *chiaroscuro* intense.

His version of the "Romeo and Juliet" Overture of Tchaikovsky proved an even more conspicuous index of his tastes than the Mozart piece. Horns and tympani were strained to their utmost capacity in the tumultuous passages. Tender love themes were over-accented to the point of saccharinity. It would be unjust to declare the general effect wholly bad. Mr. Coates is skilled in producing dramatic effects, and his spectacular methods found marked favor with his auditors. He is the type of conductor who commands attention and provokes discussion.

The Scriabine "Poème Divin," which was the concluding number, exhibited the dynamic leader in a field well suited to his gifts. The prevailing mood of this work is assuredly not one of restraint.

Alexander Siloti, pianist, was the soloist, presenting the Schubert-Liszt "Wanderer's Fantasy." The ornamentation of this originally exquisite score appears unduly florid and adventitious to-day. Amid the general admiration for Mr. Siloti there was mixed regret that he had chosen so over-elaborated a vehicle for his debut here.

The Philadelphia Orchestra resumed its regular series at the Academy on the afternoon of Jan. 20 and the following evening of last week. In the absence of Leopold Stokowski, who is taking a mid-season rest, his responsibilities were assumed by Thaddeus Rich, whose conducting was balanced, lucid and authoritative. Mr. Rich, who is concertmaster, is also assistant conductor of the orchestra, and his leadership was a regularly scheduled event.

The program proved one of the most interesting of the season. Mr. Rich interpreted the Dvorak "New World" Symphony with much poetic understanding, infused the "Sakuntala" Overture of Goldmark, with the requisite vitality, and gave eloquent expression to the "Death and Transfiguration" of Richard Strauss.

The piano part in the Schumann A Minor Concerto was played by Myra Hess with technical proficiency and, in the main, a keen appreciation of its beauties. The taint of sentimentalization, which seems to be increasing in the concert world, was observable, however, in the excessively slow tempo of parts of the first and second movements. The finale was given with delightful clarity and spirit.

H. T. C.

Joseph Jean Gilbert in Boston Recital

BOSTON, Jan. 20.—Joseph Jean Gilbert, flautist, with Elsie Luker, as accompanist, gave a recital before the Boston Masonic Club recently, playing compositions by Saint-Saëns, Perillou, Popp, Chopin, Capocci, Altes, Tillmetz, Enesco, Gaubert, Gilbert, Nicolaieff, Rameau and Pessard.

W. J. P.

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PAVLOWA GREETED IN SAN FRANCISCO

Symphony Applauded in Sunday Concert — Benefit for Charities

SAN FRANCISCO, Jan. 21.—Anna Pavlova opened her week's engagement in San Francisco on Jan. 16 and received an ovation from an audience which filled the Century Theater. "The Fairy Doll" and "Polish Wedding" were the leading features of the program, which also included attractive diversissements, danced to music by Tchaikovsky, Saint-Saëns, Schubert, Grieg and other composers. Laurent Novikoff and Pianowski were prominent among the supporting artists.

The San Francisco Symphony and its conductor, Alfred Hertz, justly hold a high place in the esteem of this community, and at the Sunday concert at the Columbia Theater on Jan. 15, a capacity audience vigorously acclaimed the Prelude to Act III of "Tannhäuser" and the Allegretto from Brahms' Third Symphony, and insisted upon an encore of a Ballet Suite by Massenet. Rossini's "William Tell" Overture and Tchaikovsky's "Marche Slave" and an Andante Cantabile by the Russian composer were also in the program.

The benefit for the Milk Fund of the Associated Charities on Jan. 14 at the Exposition Auditorium realized \$10,000, and brought forward the San Francisco Symphony, Ruth St. Denis and two singers of the Russian Opera Company—Inna Bourskaya, mezzo-soprano, and Nikolai Karlash, bass—in an attractive program. Miss St. Denis danced to the "Schéhérazade" music by Rimsky-Korsakoff, played by the Symphony, and also appeared in a dance from Massenet's "Le Cid." Miss Bourskaya sang an aria from "Carmen," and the Habañera as an encore. M. Karlash, bass, sang excerpts from "Sadko" and "Boris Godounoff." Mrs. Sigmund Stern and

Charles C. Moore were chairmen in charge of the concert, and to them and the musicians who contributed the program the success of the event is due. Every seat in the big auditorium was filled.

The California Male Quartet, comprising Carl E. Anderson, tenor and director; Philip C. Hall, tenor; Lowell Redfield, baritone, and Henry L. Perry, bass, appeared at the Fairmont Hotel at the fortnightly concert of the Pacific Musical Society, of which Lulu Blumberg is president, and sang "The Viking's Song" by Coleridge Taylor; "The Hunter's Farewell," by Mendelssohn; "The Long Day Closes," by Arthur Sullivan, and "Invictus." Mrs. John Dennis Arnold, Jr., was pianist for the quartet. Nathan Firestone, violinist of the San Francisco Symphony, played, and Jeanette Brandenstein, pianist, played Schumann's Sonata Op. 105, and Raymond L. White gave a Chopin Fantasia in F Minor and other piano solos.

MARIE HICKS HEALY.

HAROLD BAUER HEARD IN RECITAL IN SAN DIEGO

Pianist Plays to Members of Amphion Club—Sousa's Band and Opera Company Appear

SAN DIEGO, CAL., Jan. 21.—A recital by Harold Bauer, pianist, was the feature event in a week of interest. Mr. Bauer's program was given before a large audience of members of the Amphion Club at the Spreckels Theater, Jan. 12. His program ranged from classics to modern music and aroused much enthusiasm and a demand for many encores.

Sousa and his band recently gave a series of four performances. The bandmaster was escorted to the hotel by forces from the Maine barracks here, who heard and applauded his concerts.

The Dunbar Opera Company gave four excellent performances of "Robin Hood," before audiences which appreciated the opportunity of hearing this work.

William Harper, baritone, a newcomer to San Diego, gave his first concert at the Theater Music Hall. Mr. Harper, formerly of New York, has joined the teaching forces of this city. W. F. R.

SOUSA IN SAN JOSE

Florence Hardman and Mary Baker Heard—Teachers Elect Officers

SAN JOSE, CAL., Jan. 23.—Sousa and his Band entertained a large audience at the Victory Theater with a typical Sousa program played in characteristic fashion. Occasional roughness and lapses of intonation on the part of the solo cornet did not mar the pleasure of the audience, which, as usual, showed especial appreciation of the Sousa marches. Florence Hardman, violinist, and Mary Baker, soprano, added variety and interest to the program. Two assistant conductors helped Sousa during the evening.

The Santa Clara County Branch of the California Music Teachers' Association has elected the following officers to serve during 1922: Mrs. Daisie L. Brinker, president; F. F. Jeffers, vice-president; Evelyn Heath, secretary, and Ben J. F. King, treasurer.

Eugene Field Musser, head of the piano and organ departments at the Pacific Conservatory, has been engaged as organist by First Church of Christ, Scientist, this city. M. M. F.

Grace Wagner and Renato Zanelli in Redlands, Cal.

REDLANDS, CAL., Jan. 21.—The Spinnet Club on Jan. 13 presented in its fourth concert, Renato Zanelli, the baritone, and Grace Wagner, soprano. Both artists created a most favorable impression and the enthusiastic audience demanded no less than ten encores. Especially noteworthy was Zanelli's singing of the "Largo al factotum" from "The Barber of Seville," in which he achieved a veritable tour de force by the astounding tempo at which he took it. Miss Wagner scored in the aria from "Aida," which she substituted for the programmed "Thais" aria. Sol Alberti was a very efficient accompanist and was also heard in two piano numbers by Liszt and MacDowell to which he added a Liszt "Liebestraume" as encore.

American Operas Selected by Chicago Foundation Have Imaginative Stories

Symbolic Drama of Temptation Forms Basis of One-Act Work, "Echo," by Frank Patterson—Drama of the Crusades Relating Tragedy of Fanatic's Zeal Contributes Scenario for "Castle Agrazant" by Ralph Lyford—Both Libretti by Composers

CHICAGO, Jan. 23.—Details of the recent selection of two American operas, "Echo" by Frank Patterson and "Castle Agrazant" by Ralph Lyford, for production by the Opera in Our Language Foundation next season, as reported in MUSICAL AMERICA last week, were discussed at a meeting of the organization at the Drake Hotel on Jan. 17. Among works nominated for the contest by a committee of musicians were "The Spanish Student" by Dr. J. D. Sapir; "Aglala" by Francesco De Leone, and "Edane the Fair" by Carlo Minetti.

The statement that the work of the organization has progressed to a point where financial support of opera in English is assured, was made by Mrs. Archibald Freer, chairman of the Foundation. "There is no present connection between the Foundation and any opera company," Mrs. Freer said, "but the two operas will be given public presentation during the season of 1922-23. The Foundation exists to promote the work of living American composers. We will not discriminate against the recognized European operas, but they will be translated into English for American audiences."

The judges who reviewed the score of "Echo" were Walter Golde, Giorgio Polacco, H. O. Osgood and Lazare Saminsky. Those who indorsed "Castle Agrazant" included Vincent d'Indy, Eugen Ysaye, Edgar Stillman Kelley and John Alden Carpenter. Other works are being given consideration, and announcements of worthy operas will be made from time to time. Among the organizations which have recently expressed a desire to co-operate with the Foundation is the National Association of American Composers, with headquarters in Los Angeles. E. R.

A Poetic Allegory

The first American work selected by the committee was the one-act opera, "Echo," by Frank Patterson. The libretto, in poetic prose by the composer, bears a symbolic significance as a story of the struggle between man and the will-o'-the-wisps of temptation. In a cave on the shore of an island inhabited by the malign *Echo-Folk*, typifying destructive desires, *Acantha*, a shipwrecked girl, awaits deliverance. *Theudas*, a wanderer, is cast upon the isle, and an exchange of confidences culminates in a declaration of mutual love, embodied in a duet. The denizens of the place, however, led by *Yfel*, queen of base desires, and *Cunnan*, lord of evil counsel, conspire to detain the pair. A cup of wine, symbolizing surrender, is placed before the hero, and an interpolated bacchanale depicts the charms of a life of pleasure. *Acantha* dashes the cup from his hand, and the brilliant scene is instantly transformed to one of ruin. The opera ends with an orchestral finale, as the lovers launch their boat to leave the isle.

The music of the score is modern in style, with contrapuntal passages. The leit-motif system is used in some degree, particularly to typify the principal characters. The chorus has an important part as narrator, and there are arias and concerted numbers in the score.

Mr. Patterson was born in Philadelphia and studied in Munich with Ludwig Thuille. He is associate editor of the *Musical Courier* and is the author of a work on the leit-motifs of the "Nibelungen Ring" and of a primer in harmony, "The Perfect Modernist," soon to be issued.

Tale of the Crusades

"Castle Agrazant," by Ralph Lyford, director of the opera school of the Cincinnati Conservatory, a work in three scenes, has for its locale northern France

at the picturesque period of the last Crusade. The libretto, by the composer, relates that *Richard of Agrazant* has been so long absent on the campaign to Jerusalem, that his wife, *Lady Isabeau*, at last despairs of his return; the death of their child and destitution combining to make her situation pitiful. She, however, repulses the advances of a neighboring noble, *Geoffrey of Lisiac*, who at last bids his retainers sack the castle and abduct *Isabeau*. She contrives to conceal a note in the cradle of the dead infant, and *Richard*, on his return, takes a solemn oath of vengeance.

The second act shows the banquet hall of *Lisiac*, where *Geoffrey* announces his intention of forcing his captive to accompany him upon a wandering life in the Orient. *Isabeau* reasserts her faith in *Richard*, which the despoiler has attempted to shake with insinuations that the Crusader has deserted her. A trumpet is heard before the gates, and a *Herald* announces the approach of a *Monk*, a *Blind Minstrel* and a *Boy*. These offer entertainment, and the *Boy* sings of the abduction of a lady. *Geoffrey's* discomfiture grows, until the *Monk*, throwing off his disguise, reveals himself as *Richard*. In the encounter which follows, the despoiler is fatally wounded, but *Isabeau*, in attempting to place herself between the antagonists, is stabbed by *Geoffrey*. An epilogue reveals a woodland glade in the moonlight, where the dying wife tells of a vision of the Holy Grail. *Richard*, realizing his default in embarking upon a fanatical and fruitless quest, to the neglect of immediate duty, breaks his sword. The work ends with a scene of apotheosis.

The music is characterized by the composer as of no particular school, and the orchestration, although modern, not harmonically "vague" or cacophonous. The music follows the action closely, with no "set" numbers, and is somewhat in the style of the music drama. The voice, however, is not subordinated in any case to the orchestra. The preludes to the two acts were played as a concert number by the Cincinnati Symphony in a concert at Music Hall on Jan. 1, the composer conducting.

Mr. Lyford is well known as assistant conductor of the Cincinnati Symphony and as conductor of the summer opera company at the Cincinnati Zoological Gardens. He was born in Worcester, Mass., and studied with Chadwick at the New England Conservatory for six years, and with Nikisch in Leipzig. He was associate conductor with the Boston Opera Company under Weingartner and of other organizations for a number of years. In 1917 a piano concerto by the composer was awarded first prize by the National Federation of Music Clubs, and the work was subsequently played by the Russian Symphony and an assisting soloist at the Birmingham, Ala., Music Festival. Under his direction the annual performance of an operatic work has been given by his pupils at the Conservatory, the works presented, including Laparra's "Habañera," which the composer attended. R. M. K.

Friedmann Appears in Albany Series

ALBANY, N. Y., Jan. 20.—Ignaz Friedmann, pianist, gave the second of the series of Franklin Subscription Concerts, on Jan. 7, in Chancellor's Hall and delighted a large audience with his masterly interpretations and marvelous technique. His program included a Melody by Gluck, arranged by Dudley Buck; a Mozart Rondo; an old but seldom heard Rondo by Johann Hummel; twenty-four Variations and Fugue on a Theme by Handel, arranged by Brahms; a group of five Chopin numbers; three of his own compositions, "Tabatiere à Musique," "Barcarolle" and "Second Viennese Dance," and Wagner's "Tannhäuser" Overture, arranged by Liszt. H.

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Orchestra Concerts of Week in New York

[Continued from page 24]

concertos for two pianos with orchestra they are just as noteworthy. And when the two pianists can give us Bach and Liszt as they did last week, and bring to each one the correct spirit, as well as a masterly performance from the standpoint of execution, they are to be praised unreservedly. The Liszt piece, it appears, has never been played publicly in New York before with orchestra. It is quite unimportant. For though it has in it the pomp and circumstances of the Abbé's magnificent pose it is without distinction in a single melodic phrase. The orchestral version was a very good one made by Mr. Pattison last summer.

A. W. K.

Erika Morini and the Philharmonic

The Philharmonic Orchestra, conducted by Josef Stransky, Erika Morini, soloist. Carnegie Hall, Jan. 19, afternoon. The program:

Overture—"Fingal's Cave," Op. 26, Mendelssohn
Concerto for violin in G minor, Op. 26, Bruch
Prelude to "The Afternoon of a Faun," Debussy
Symphony No. 6, in B minor, Op. 74, Tchaikovsky

With Erika Morini, violinist, as soloist in the Bruch G Minor Concerto, Josef Stransky offered a program of tried and familiar numbers at the Philharmonic concert in Carnegie Hall on Thursday evening, Jan. 19. Beginning with Mendelssohn's "Fingal's Cave" Overture, Mr. Stransky gave a very interesting performance. All the suave beauties of the work were admirable brought out and the exquisite tone of the orchestra made the piece take on a new interest. Miss Morini's playing was a pure joy. In the first movement she displayed occasionally a tendency to "snatch" at her instrument that did not always result in a musical tone, but the Adagio was exquisite. One wonders how so young a child can have acquired such a faultless sense of phrase and such striking yet subdued contrasts of shading. In the final movement she was a trifle overshadowed at times by

the orchestra. Debussy's "L'Après-Midi d'un Faun" which closed the first half of the program was also very well played. The Tchaikovsky "Pathétique" Symphony which composed the second half, was more or less stereotyped, somewhat noisy in spots and not always exhibiting the restraint that conduces to the best performance of the work. The third movement was the best played. The same program was repeated Friday afternoon.

J. A. H.

Saint-Saëns Honored

The Philharmonic Orchestra, conducted by Josef Stransky, Elly Ney, soloist. Carnegie Hall, Jan. 22, afternoon. The program:

Symphony in G major, "Military"....Haydn
Piano concerto No. 5, in E flat major ("Emperor").....Beethoven
Elly Ney.

In memory of Camille Saint-Saëns; died December 16, 1921.

Three symphonic poems:

a—"Phaëton," Op. 39.
b—"Le Rouet d'Omphale," Op. 31.
c—"Danse Macabre," Op. 40.

Hungarian Rhapsody No. 1.....Liszt

At the Philharmonic concert Sunday afternoon, Jan. 22, Elly Ney chose to present Beethoven's Concerto for piano, No. 5, E Flat Major, Op. 73, known as the "Emperor" Concerto, which is so rarely heard in these days that it almost deserves to be classed as a novelty. But while this Concerto bears abundant internal evidence of Beethoven's rank as one of the great gods of music, it is a fine example, to modern ears, of his occasional tendency "to move in a mysterious way his wonders to perform." A theme presented in crashing chords, or elaborated in five-finger arabesque having been offered, Miss Ney would leap back and gaze with enraptured upturned face at Mr. Stransky, and the orchestra would then proceed to development with all the solemnity of a Greek chorus, in comment after some striking lines from the protagonist of the tragedy. Great music, of course, and voiced from the piano under a hand quite masculine in power, albeit feminine enough in delicacy, when the score permitted.

Otherwise a program of familiar and much loved music, showing that a genuine novelty is by no means necessary to completely fill Carnegie Hall, provided

the audience approves those who are to interpret it. Three symphonic poems served to recall the loss the world has suffered in the death of Saint-Saëns; his "Phaëton," "Omphale's Spinning Wheel," and the "Danse Macabre," all directed with intelligent sympathy by Mr. Stransky, and played with super-virtuosity by a larger orchestra than the composer knew.

Van der Veer Presents Hempel with Curious Model of Jenny Lind



Nevada Van der Veer (on Left) and Frieda Hempel

After the recent Carnegie Hall recital of Frieda Hempel, who has been identified of late with Jenny Lind memorial concerts, the soprano was presented with a statuette of the "Swedish Nightingale" by Nevada Van der Veer, contralto. It is one of several which were modeled during Jenny Lind's popularity and represents her in Royal Worcester with the head of a nightingale and the costume of the period. When Miss Van der Veer sang in London some years ago the statuette was given to her by the Bishop of London. Miss Van der Veer's mother was also a Jenny Lind before her marriage and named her daughter for the singer, Emma Nevada, of whom she was a great admirer.

Estelle Liebling to Feature Novelties

Several novelties will be featured by Estelle Liebling, soprano, at her second recital of the season, at Town Hall, on the afternoon of Jan. 31. Walter Golde, who will be at the piano, will be aided by Naham Franko, violinist, and James Liebling, cellist, in the accompaniment to the Four Scotch Songs of Beethoven. Following the "Frauenliebe und Leben" cycle of Schumann, Miss Liebling will give songs by Saminsky, Szymanowski and Poldowski, accompanied in each case by the composer. The clarinet obligato to Poldowski's "Soir" will be played by Fred Van Amburgh. Rhea Silberta's "Samson Said" will be introduced at this recital, and Wintter Watts' "Pierrot" and Crist's "April Rain" will be given by request.

Bonnet to Play Own Works at Recital

A feature of the organ recital to be given by Joseph Bonnet at Aeolian Hall on the afternoon of Jan. 31 will be two compositions by the virtuoso, Berceuse and Rhapsodie Catalane, the latter with a pedal cadenza. He will also play numbers by Guilmant, Palestrina, Clerambault, Bach, Schumann, Franck, and a Prelude by Gustave Samazeuilh, a French composer, who has worked with Ravel, Debussy and Vincent d'Indy.

Grainger Plays to Sold-Out House

Percy Grainger's piano recital at Lancaster, Pa., on Jan. 16, was given to a sold-out house. The tickets for his concert at White Plains, N. Y., on the evening of Jan. 30, were entirely sold within a few hours of the concert's announcement.

Madrigal Club Presents Program with Soloists Aiding

An excellent program was presented by the Madrigal Club, under the direction of Marguerite Potter, at the Hotel McAlpin, New York, on the evening of Jan. 30. The club's chorus of about thirty female voices won the plaudits of

As an opening number, Haydn's "Military" Symphony, one of the Salomon series; the G Major, listed as No. 11 in B. & H. And by way of sending a great and demonstrative audience home in the best of humor, Liszt's Hungarian Rhapsody No. 1 in F. Incidentally, the last of Mr. Stransky's Sunday appearances for the season save one.

Dr. B.

the large audience with pleasing interpretations of "My Marguerite," an old French song arranged by Frank Hartling, and other numbers including works by Brahms, Deems Taylor, Mabel W. Daniels, Rimsky-Korsakoff, A. Walter Kramer, Chadwick, Harold Vincent, Milligan and Alfred J. Silver. Miss Potter conducted the various ensemble with precision and secured excellent results. Incidental solos were pleasingly sung by Ruth Jantzen, Elizabeth Ingalls, Svea Moberg, Olga Burkland and Ellen Lewis. The assisting artists were Vernon Archibald, baritone, and Mozelle Bennett, violinist. Mr. Archibald's admirable vocal equipment was convincingly revealed in several numbers and he had to respond to vigorous applause with extras. Mrs. Archibald was an able accompanist. Miss Bennett displayed agreeable tone and adequate technique in a representative violin group. Lillian Markovitz, soprano, chosen from among the choral forces of the club, was another soloist cordially received. Helen Hunt, pianist, provided admirable accompaniments for chorus and soloists.

M. B. S.

Concert Appearances for Jeanne Gordon

When the University Glee Club of New York gave its first concert of the season at the Metropolitan Opera House on the evening of Jan. 24, Jeanne Gordon, contralto of the opera company, was heard as soloist with it. Miss Gordon is scheduled to appear as soloist with the National Chorus of Toronto on Jan. 31. A reception is to be given in the singer's honor by the chorus, under the patronage of Sir Henry and Lady Pellatt.

Herma Menth Plays at Capitol Theater, New York

Herma Menth, pianist, was soloist at the Capitol Theater during the week of Jan. 15. Miss Menth's number was the Liszt E Flat Concerto. She played the work, under four different conductors, twenty-eight times in all during the course of the week. In spite of the applause with which she was greeted, Miss Menth gave no encores. This was in accordance with a rule of the theater.

Jeritza to Make Concert Tour

Marie Jeritza, the Metropolitan soprano, has signed a contract to appear in concert under the management of F. C. Coppicus of the Metropolitan Musical Bureau. Mme. Jeritza will appear in Metropolitan performances for a few more weeks and will then begin her tour, which will extend into April.

Stopak and Chamlee Assist at Benefit

Among the artists who assisted at the testimonial performance for the Boys' Club of New York, given at the Hippodrome on Jan. 22, at which \$12,000 was realized, were Josef Stopak, violinist, and Mario Chamlee, tenor of the Metropolitan. The artists, who volunteered their services, were accorded an enthusiastic reception.

Van der Veer and Miller in Glens Falls

A recent joint recital date was filled by Nevada Van der Veer, contralto, and Reed Miller, tenor, in Glens Falls, N. Y., before an audience of nearly 1500. Mme. Van der Veer was heard alone in recital under the auspices of the Girls' Glee Club of Middletown, N. Y., of which Mary McShane is president.

Miss Van Emden Sings at White House

Harriet Van Emden, soprano, sang at the White House musicale on the evening of Jan. 19. At her second Aeolian Hall recital on the evening of Jan. 24, she sang Percy Grainger's "Sprig of Thyme."

RALEIGH, N. C., Jan. 22.—Ethel Abbott has accepted a position to teach piano at St. Mary's School here.

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MINNEAPOLIS HAILS PROMINENT ARTISTS

Casella as Guest Conductor of
Symphony—Eva Gauthier
in Recital

MINNEAPOLIS, Jan. 23.—Concerts by the Minneapolis Symphony have been among the most notable of recent musical events. Emil Oberhoffer and his forces presented on Jan. 6 a program which included d'Indy's Symphonic Variations, "Istar"; Tchaikovsky's B Minor Symphony, and Weidig's Concert Overture, dedicated to Mr. Oberhoffer and the symphony. Hulda Lashanka delighted the audience by her singing of "Depuis le jour" from "Louise"; "Ah, lo so" from "Flauto Magico," an aria from Taccio's "Amleto," and other numbers.

Alfredo Casella conducted the orchestra in an earlier concert in his own Suite, "Concert sur l'Eau," and "Italia" Rhapsody. Audience and members of the orchestra vigorously applauded these works. Beethoven's Seventh Symphony was also played, and in Mozart's D Minor Concerto for piano and orchestra, Mr. Casella's admirable performance as soloist was greeted with marked favor.

The "New World" Symphony was played at the concert on Jan. 8, when the orchestral program also included Liszt's Polonaise in E. Herbert's Air de Ballet, and Grainger's "Shepherd's Hey." Theodore Sturkow-Ryder was soloist at this concert, in the Rimsky-Korsakoff Concerto in C Sharp Minor. Engelhart Roentgen, leading cellist of the orchestra, contributed as soloist to a recent program.

Eva Gauthier appeared in a charming recital on Jan. 10, but the University Armory is suited to music of a robust type, and on this occasion was only partially filled. A pleasant voice, whether in singing or speaking, great personal charm, attractive costume, informative explanatory remarks, and more than all, highly developed interpretative art, were features in a recital of Hebrew, French, English and American songs; arias from Tchaikovsky's "Pique-Dame" and Rimsky-Korsakoff's "Le Coq d'Or," and ensemble numbers with the winds, by Percy Grainger, Stravinsky and Schubert. Maurice Ravel, Vaughan Williams, Arnold Bax, Howard Brockway, Rachmaninoff, Gretchaninoff, Winter Watts, Cyril Scott, Bainbridge Crist, Sinigaglia, Debussy and de Falla were also among the composers represented. The Javanese and Malay songs were among those which won marked approval. Numbers by Ludwig Thuille and Rubinstein were played by the instrumentalists.

The Arpi Male Chorus presented Claudia Hanson, soprano, and Harold Lindau, tenor, in a concert on Jan. 10 at the First Baptist Church. F. L. C. B.

AMBITIOUS AIM FOR NEW CANTON CHOIR

Hopes to Equal Any Chorus in
the Country—D'Alvarez
Visits City

CANTON, OHIO, Jan. 24.—Music in this district will be materially stimulated by the work of the Canton Choral Society. This society was organized only recently and is now starting work with ambitions equal to those of the best choirs in the country. With William Strassner, school supervisor, as conductor, the choir is rehearsing "The Rose Maiden" for its first public concert.

Mr. Strassner is also getting the new Nazir Grotto Band into shape. This organization is taking a foremost position among the Masonic bands of the State.

The recital by Marguerite D'Alvarez, contralto of the Chicago Opera Association, was one of the notable events of the season. In operatic excerpts, as the Habanera from "Carmen" and "Mon Coeur s'Ouvre à ta Voix," from "Samson et Dalila," she was particularly effective, but the entire program, including Spanish and other ballads, proved delightful. Lyell Barber, an excellent accompanist, also played three piano solos. The concert was one of the People's Musical Course organized by the local Y. M. C. A. The Cleveland String Quartet, com-

prising Louis Edlin, first violin; Carlton Cooley, second violin; Samuel Lifschey, viola, and Victor de Gomez, cello, appeared on Jan. 19 in an interesting program, in which Philip Kirchner, oboe, and Arthur Shepherd, piano, assisted. Bach's Air for the G String, an Andante cantabile by Tchaikovsky, a Waltz by Brahms, and Grainger's "Molly on the Shore" aroused the chief applause.

The Paulist Choristers of New York, conducted by Father Finn, gave a return concert here for the benefit of the Mt. Marie Academy Gymnasium Fund. Though the audience was not unduly large, great enthusiasm was excited by the spirited interpretation of a program made up of classic and popular numbers.

Doris Stradden Kaser, contralto; Clarice Balas, pianist, and Mrs. H. D. Gifford, accompanist, all Cleveland artists, appeared in recital at the semi-monthly meeting of the senior MacDowell Club.

SAN ANTONIO RECITALS

Mary Jordan and Frida Stjerna Heard in
Artistic Programs

SAN ANTONIO, TEX., Jan. 16.—Mary Jordan, contralto, was presented in recital on Jan. 6 at Beethoven Hall, under the local management of M. Augusta Rowley. This was Mme. Jordan's fourth appearance here and the first since she made this city her permanent home. The largest audience of the season was excited to enthusiasm by her art. The program included songs by Brahms and Strauss, sung in German, and warmly received; a French group, old Irish and English ballads, Russian songs, Hebrew chants and Negro spirituals, the aria, "Mon Coeur s'Ouvre à ta Voix" from Saint-Saëns' "Samson et Dalila" and American songs. Walter Dunham, local

The Junior MacDowell recently entertained the senior members with a program given by Bernice Stadel, pianist, and Winifred Zininger, violinist.

The University Club of Ohio presented at McKinley High School a musical comedy "Many Moons," composed by members of the club. The performance, in which the feminine characters were impersonated by men, was successful. The costumes were elaborate, and one of them is said to have cost \$2,000. The club's orchestra of thirty-five pieces assisted in the production.

Two cantatas, "A Christmas Secret" and "Bethlehem," were sung here recently, one by the members of the junior department of the United Brethren Church, and the other by the Baptist Choir.

Lulu Miller, of Canton, violinist, has completed a tour through the Southern States. R. L. M.

pianist, was an able accompanist.

The soloist at the Tuesday Musical Club meeting of Jan. 3 was Frida Stjerna, Swedish mezzo-soprano, who sang the aria "Il est Doux, Il est Bon" from Massenet's "Hérodiade" with charm of voice and artistic interpretation. Mary Elizabeth DuPuy, pupil of Clara Duggan Madison, also appeared.

Clara Duggan Madison, San Antonio pianist, gave a recital recently at Lawrence, La. She played the Schumann Symphonic Studies and numbers by Chopin and Liszt. G. M. T.

Nina Koshetz, soprano of the Chicago Opera Association, who recently took one of the leading rôles in the première of Prokofiev's opera, "The Love for Three Oranges," will be heard in concert in Buffalo, N. Y., on Feb. 3. On Feb. 4 she will sing in Olean, N. Y.

Survey of Brooklyn's Week

By W. R. McADAM, Brooklyn Representative of Musical America, 1305 Park Place.
Tel. 1615 Decatur.

COMPOSITIONS by Mabel W. Daniels formed the program given by the Chaminade Club, at the Pouch Gallery on Tuesday afternoon, Jan. 17. William Simmons, baritone; Mrs. Grace Meeks Banks and Mrs. Steere Mathew, both members of the club, and William Lockwood and Carl Claus, violinists, assisted. Miss Daniels and Mrs. Amelia Gray-Clarke were the accompanists.

The choral numbers clearly demonstrated the ability of Miss Daniels in writing for female voices. The "Eastern Song" and "The Voice of My Beloved" accompanied by two violins were especially fine. The Chaminade choir sang admirably, and with pleasing vocal quality, under the artistic leadership of Emma Richardson-Kuster. A cycle, "In Springtime," sung by the club, with an incidental solo given by Mrs. Steere Mathew, portrayed the coming and atmosphere of spring.

Two compositions for solo voice were given by Mr. Simmons and Mrs. Banks. "The Desolate City," for baritone, and other shorter numbers were well sung by Mr. Simmons. Mrs. Banks' singing of "In a Manger Lowly," with violin obbligato, made a marked appeal to the audience. Mrs. Banks' voice is of lyric sweetness. "The Waterfall," a new song, was also interesting. There was a capacity audience.

Bringing Music to the People

"Music for the Masses!" is the slogan behind the movement initiated by the Board of Education of Brooklyn to popularize good music. Frank Woelber and Mary Louise Woelber have taken an active interest in this work, and as one of the means devised toward this end, a series of concerts is being given by the Woelber Chamber Music Society on Sunday afternoons at the Bay Ridge High School. The society is made up of forty young musicians, who give their time and talent free in the interests of the movement. Preceding each recital a short talk is given by Mr. or Mrs. Woelber explanatory of the compositions to be played.

The first of these concerts on Jan. 15 featured the "Unfinished" Symphony of Schubert. Joseph Gahm, pianist, played compositions by Paderewski and Juon, and two of his own. Mr. Gahm's genuine art was readily recognized.

Haydn's "Surprise" Symphony was the feature in the second concert of the series, and under the masterly leadership of Mr. Woelber, the orchestra played extremely well, and was vigorously applauded by a mixed audience of adults and children. Numbers by Tchaikovsky, Mozart and Bull were also played. Bertha Von Vliet, soprano, and Emil Levy, violinist, were the soloists. Mr. Levy was repeatedly encored. Miss McFarland was his accompanist. The audiences are rapidly increasing at these concerts.

Music School Settlement Benefit

A benefit musicale and dance for the benefit of the Brooklyn Music School Settlement were given under the auspices of Mrs. Joseph Purcell at the Hotel Bossert on Jan. 18. The musical program was in charge of Gilbert Spross, composer and pianist, and he was assisted by Edwin Swain, baritone, and Bernard Kugel, violinist, who is one of the pupils of the Music School Settlement. This settlement is one of the organizations working for musical progress not merely in Brooklyn, but throughout the nation. In this worthy object, it is heartily seconded by Charles M. Schwab and others who have followed its work and results.

The University Glee Club was welcomed by a large audience at the Academy on Jan. 20. Mr. Zeiner conducted the club in its excellent singing. The members of this choir maintain a pleasing quality and balance of tone, and display artistic style. "Integer Vitae" sung behind the stage immediately put the audience in a receptive mood. "The Old Road," John Prindle Scott's song, arranged for male voice by Carl Deis, made a genuine emotional appeal. "Villanella," with the quartet behind the stage as the echo, had to be repeated. "A Song of the Sea," by G. Waring Stebbins, and "Lullaby," by Brahms, with a solo by Alveric J. Bellenoit, were other numbers worthy of mention.

Mr. Bellenoit, a lyric tenor of pleasing quality, sang delightfully a group of three songs. The University Quartet, comprising Mr. Bellenoit, Mr. Clark, Mr. Campbell and Mr. Bergen, also assisted and had to give encores. College Songs around the piano was an appropriate close to a concert given by ex-college men.

KATHLEEN PARLOW IN LOS ANGELES

Soloist in Symphony Concerts
—Zoellner Quartet and
San Carlo Opera

LOS ANGELES, CAL., Jan. 23.—Kathleen Parlow, violinist, was the soloist with the Los Angeles Philharmonic, Walter Henry Rothwell, conductor, in two concerts on Jan. 20 and 21. The concerts were notable as the occasion of the first performances of Glazounoff's Fourth Symphony in Los Angeles. It was presented with brilliancy, the color and rhythmic characteristics of the work being well emphasized. Miss Parlow was soloist in the Mendelssohn Concerto, and played with exceptional technical success and dignity of interpretation. Enthusiasm ran high at both concerts.

The Zoellner Quartet gave the third of its series of Los Angeles concerts at the Ebell Club house, on Jan. 16. The program consisted of the Beethoven Quartet Op. 18, No. 1, Suite for two violins and piano, by Eugene Goossens, played by Antoinette and Amandis with Joseph Zoellner, Jr., at the piano; a Quartet by Gliers, and a Lullaby by Ilyinsky. The program was one of the most interesting the Zoellners have played here, and was given with remarkable delicacy of style.

The San Carlo Opera Company is nearing the close of its two weeks' engagement here, with increasing audiences. "Lohengrin" was sung with considerable success, with Anna Fitzu as Elsa. Mme. Fitzu has favorably impressed Los Angeles audiences, as have also Bianca Saroya, Tamaki Miura and Josephine Lucchese. According to L. E. Behymer, local manager, the second week of the opera performances has been a successful one artistically and financially. What was perhaps the largest audience ever assembled for an opera performance at the Auditorium heard "Madama Butterfly" on Jan. 21, with Tamaki Miura in the title rôle. W. F. G.

CASELLA SOLOIST IN INDIANAPOLIS

Cincinnati Symphony Under
Ysaye and Chamber Trio
Give Programs

INDIANAPOLIS, IND., Jan. 23.—Alfredo Casella, composer and pianist, was heard in recital on Jan. 15 at the Academy of Music under the Männerchor direction and was greeted by a very large and demonstrative audience. His program comprised numbers by Scarlatti, Beethoven, Debussy, Ravel and Albéniz.

The Cincinnati Symphony, conducted by Eugene Ysaye, and with Maurice Dambois, cellist, as soloist, attracted a large audience at the Murat Theater on Jan. 16. César Franck's Symphony, Bizet's "Patrie" Overture, a Saint-Saëns Concerto, and the "Sylvia" Ballet Suite formed the program. This was the second subscription concert of a series under the management of the Talbot Fine Arts Association.

Under the auspices of the Matinée Musicales the Rich-Kindler-Hamman Trio of Philadelphia was heard in a program of chamber music, including the Brahms Quartet in B, Op. 8; the Rachmaninoff "Trio Elégiaque" and a Rameau number, at the Masonic Temple, on the afternoon of Jan. 16. P. S.

Pattiera to Sing in Lynchburg

LYNCHBURG, VA., Jan. 23.—Tino Pattiera, tenor of the Chicago Opera Association, has been engaged for a recital here on Feb. 20.

Marguerite Namars, soprano of the Chicago Opera Association, who recently took the title rôle of "Thais" in Chicago, was heard in concert in Memphis, Tenn., on Jan. 16. She will sing in Baltimore on Jan. 31.

Arthur Middleton, baritone, formerly of the Metropolitan Opera Company, has given more than thirty-five concerts so far this season and is now singing in the West.

Marie Sundelius, soprano of the Metropolitan Opera Company, will give a recital in Middletown, N. Y., on Feb. 8. She has just been engaged for the Newark, N. J., and Spartanburg, S. C., festivals in the spring.



BURLINGTON, VT.—The Burlington Military Band gave a concert at the University of Vermont gymnasium recently.

GRANBY, CONN.—Mrs. H. Z. Thompson read a paper on "The Promotion of Music in America" at a meeting of the Study Club, at the home of Mrs. D. B. Clark, and a musical program was given.

STOCKBRIDGE, MASS.—Edwin Grasse of Baltimore, blind violinist and organist, gave a recital at the home of Dr. and Mrs. Lawrence K. Lunt. He also assisted at a Sunday service at St. Paul's Episcopal Church.

NASHUA, N. H.—Maurice Burroughs, boy soprano, assisted with success in a recent concert, and others who appeared were: Louise Roy, Hazel Wheeler, Melba Mountfort, Helen and Frances Downey, Miss Charest and the Y. M. C. A. Orchestra.

TROY, N. Y.—Dr. Clarence Dickinson of New York gave an interesting organ recital at the Second Presbyterian Church under the auspices of the Albany Chapter of the Eastern New York Branch of the American Guild for Organists.

BANGOR, ME.—Mary Hayes Hayford, pianist and teacher, and Anna Strickland, soprano, presented Mildred Patten, pianist, and her sister, Mrs. Sherwood Paige, soprano, in an interesting recital at the home of Miss Hayford. Miss Strickland was accompanist.

NORFOLK, CONN.—Richmond P. Paine of Norfolk, formerly of Hartford, is to act as conductor of the Litchfield County Choral Union for the coming year. He will succeed Dr. Arthur Mees of New York, who has been conductor of the organization for several years.

WASHINGTON, D. C.—Among local musicians recently heard at the Friday Morning Music Club were Charles T. Tittmann, bass; Lucy Brickstein, accompanist; Mrs. Katharine F. Cullen, pianist; Katherine Lee Jones, soprano; and Horace A. Lake, baritone.

NEW BRITAIN, CONN.—The officers elected for the choir of St. John's German Lutheran Church are: Otto Vater, president; Helen Doerr, vice-president; Anna Kobs, secretary; Augusta Bus-Toltz and Augusta Hepe, trustees, and Herman Schlotterbeck, treasurer.

DENVER, COL.—About 6000 persons attended a Municipal Chorus concert, conducted by John C. Wilcox. Clarence Reynolds, city organist; Bernice Doughty, soprano; Horace Wells, tenor; Alex Grant and Everett Foster, baritones, and Marguerite Minard, accompanist, assisted.

YORK, PA.—John M. Barrington of Sharon, Conn., has accepted the position of organist and choirmaster of St. John's Episcopal Church in this city, to succeed George H. Clark, who is now organist of Grace Episcopal Church, Chicago. Mr. Barrington will assume his new duties about March 1.

POTSDAM, N. Y.—Frank Merrill Cram, organist, gave a recital at the Crane Normal Institute of Music, assisted by Clara E. Beaudry and a chorus including Myrtle E. Gow, Ruth E. Dafeo, Franklin H. Bishop, John W. Maxcy, Ellen S. Holt, Gladys A. McCaig, Frederic L. Lobdell and Leland L. Williams.

FITCHBURG, MASS.—The music committee of the Rollstone Congregational Church has arranged a series of monthly musical programs for the Sunday evening services. Artists who have assisted in this series include Kathryn Perkins, harp; Jane Golding, violin, and Georges Mager, trumpet, all of Boston.

UTICA, N. Y.—The following pupils of Thomas E. Ryan appeared in a vocal and instrumental recital at Mr. Ryan's studio: Colette Clowminzer, Florence Brady of Frankfort, Eugene Gantner,

Nellie M. Roy, Salvatore Grande, Mrs. Harry McCormick, May Metzger, Andrew Metzger and Mary Corbett-Donohue.

WHEELING, W. VA.—In a recent program before the Women's Club, Mrs. Bruce Elliott, soprano; David Daniels, violin, and Jacques Daniels, piano, appeared. Mrs. Dana Tomlinson, vice-president, presided, and Mrs. Russell Thorpe was hostess for the day. The program was arranged by Mrs. S. M. Noyes.

URBANA, ILL.—Organ recitals were given at the University of Illinois recently by Frederic B. Stiven, director of the music department of the University, and Raymond Allyn Smith, at successive concerts in a Sunday afternoon series. Mr. Stiven played music by Bach, Joseph Bonnet, Dudley Buck, and Guilmant.

FAIRFIELD, IOWA.—Allan Bacon, head of the organ department of Fairfield College, gave an organ recital devoted to music by contemporary American composers. Those represented were: Leo Sowerby, J. Lewis Browne, R. S. Stoughton, Edward M. Read, Hugo Goodwin, Eric DeLamarter and James H. Rogers.

MORGANTOWN, W. VA.—The Methodist Protestant Temple Choir of Firmont and the University Choir of Morgantown gave a concert under the baton of Louis Black at Commencement Hall, and were assisted by the Imperial Male Quartet, comprising LeMar Satterfield and Walter Barrington, tenors; Clyde Beckett, baritone, and Jack Abbott, bass.

WILLIMANTIC, CONN.—The following officers have been appointed for the Musicians' Union: G. Raymond Young, president; William Smith, vice-president; Harry L. Lester, secretary; Wilbur G. Stevens, treasurer; Harry Rosen, sergeant-at-arms; John Meehan, H. R. Dumas, and J. Deloraine Conant, auditing committee, and Mr. Conant, Charles N. C. Wheeler and George Michaud, examining committee.

MERIDEN, CONN.—Music by Schubert was featured at a meeting of the Meriden Musicians' Club when a paper reviewing the life and works of the composer was read by Edith Bartlett, and a program given by Madeline Hall, Doris Smith, Mrs. Stanley B. Pinks, Robert A. Squire, James Gearing, Carl Milroy, Louise A. Brooks, Rhea Massicotte, Mrs. Albert Pelton, Marie Riley, Viola Meinke and Daisy Gardner.

PORTLAND, ORE.—During the engagement of the Sousa Band here, the Portland Flute Club gave a luncheon at the Multnomah Hotel in honor of Mr. Wilson, Mr. Ford, Mr. Kunkel and Mr. Barclay of the band. Those present included J. C. Abbott, F. V. Badollet, W. C. Howe, F. F. Jancke, Paul Johns, H. G. Knight, G. Loss, George Meredith, R. E. Millard, J. W. Reynolds, U. O. Rogers, F. H. Wing and Doris Wildman.

WILMINGTON, DEL.—Frances Sheridan, thirteen, soprano, and Alice Geisler, fourteen, contralto, pupils of Eleanor G. Kemery, were the winners of the recent Garrick Theater amateur musical contests, and were given a week's engagement at that theater. The selection was made by public choice from the four candidates who had been chosen in elimination contests during the week.

WINDSOR, CONN.—In the course of a ture given by Lewis W. Ripley of Hartford in the Congregational Parish House, under the auspices of the Women's Club, the value of wireless telephony was demonstrated when the voice of a woman singing in Newark, N. J., or Pittsburgh, Pa., and the strains of a phonograph in Hartford, Conn., and of the organ in the Capitol Theater in that city, were distinctly heard.

ZANESVILLE, OHIO.—The Thursday Matinee Music Club, at its first meeting of the year, listened to a program from the works of American, French,

Polish and German composers. Those who appeared were Katherine Baugman-Geis, Margaret Van Voorhis, Corylin Lorimer, William Jennings, Brenda Miller-Holden, Ruth Kaffes, Mrs. Walter Squires, Buehl Mason, Oro Delpha Lane, Cora Jean Geis and Margaret Dennis.

PARKERSBURG, W. VA.—The following appeared in an interesting program at a meeting of the Women's Club's music department: Mrs. Russell Paden, Mrs. Raymond Wetzel, Mrs. W. B. Woods, Marie Boette, Louise Harnish, Mrs. Noah Lane, Beatrice McDonald, Mrs. Patrick Glancy, Blanche Athey, S. Slater, David Pew, and sixteen girls of the Junior High School. These girls sang a chorus, and members of the club also contributed a chorus.

WAUKON, IOWA.—The Waukon Community Chorus acquitted itself with credit in its performance of Balfe's "Bohemian Girl," under the direction of Martha Rogers. The cast consisted of Selma Leikvold, Mrs. George Watkins, Dr. Rominger, James Lee, James Minert, Professor Brokaw, Grant Barthell, Minnie Leikvold and Ruth Rominger. Miss Rogers, who is known here both as mezzo-soprano and as pianist, plans a holiday trip to St. Paul for professional purposes.

WASHINGTON, D. C.—Grace Nelson, soprano, opened the musical evenings at the Arts Club of Washington with a program of artistic songs. She was assisted by Miriam Larkin, cellist, and Minna Niemann at the piano. The following local artists gave an interesting program before the Friday Morning Music Club: Katharine Thompson, soprano; Mary Ware Goldman, pianist; Estelle Thomas, violinist, and Mrs. Ralph Bernard, soprano. Minna Niemann, Mrs. E. W. Thomas and Lucy Brickenstein were accompanists.

PORTLAND, ORE.—The Medolians, a women's chorus, conducted by Mrs. Mischa Pelz, held its first rehearsal recently with a charter membership of eighteen voices. The choir comprises: First sopranos, Margaret Magnini, Ida Kennen, Pearl Train, Harriet Walters, Anne Zoik, Mrs. A. Amacher; second sopranos, Florence Pangle, Bertha Friedman, Stella Giovenetti, Mrs. M. S. Cohn, Lucille Vogt; contraltos, Ruth Herrs, Willitha Ritter, Mrs. A. Campbell, Cecil Rubenstein, and Ruth Porter. Lucy Giovenetti is accompanist.

YORK, PA.—A concert was given by the orchestra of St. Matthew's Lutheran Church, assisted by Florence Kautz, soprano; Emma Bosshart, pianist, and Dr. W. E. Hoffman, reader, for the benefit of the Luther League of the church. The following are the members of the orchestra: H. Purcell Frey, conductor and first violin; Harry Thomas, second violin; Reginald Pink, cello; Riter Poorman, double bass; Dr. Clark Bressler, flute; George D. Eyster, clarinet; William Eberly, cornet; Walter C. Lentz, trombone, and Emma Bosshart, piano.

URBANA, ILL.—Dorothy Beecher Clark, pianist, and Kenneth Marvin Stead, tenor, members of the music faculty of the University of Illinois, assisted by Olive Meyers Gooch, gave an attractive recital at the University. Mrs. Clark, with Miss Gooch at the second piano, played Tchaikovsky's Concerto in B Flat Minor, and her solos included Liszt's "Liebestraume" and his adaptation of Wagner's "Spinning-Song." Mr. Stead was heard in the "Flower Song" from "Carmen," a group of Italian songs, and numbers by Rimsky-Korsakoff, Brahms, Rachmaninoff, and Busch.

ALBANY, N. Y.—In a musicale organized by the Albany Council of the Knights of Columbus and given at the club house, Beatrice M. Zollinger, soprano; Mary C. Nally, contralto; Raymond J. Zwack, violinist; Marjorie E. McGrath, pianist, and Joseph D. Brodeur, accompanist, contributed the program. Sylvia Dresbach was presented by the music section of the Albany Women's Club last night in Chancellor's Hall in a piano recital. Her program was devoted entirely to compositions of Chopin and Beethoven, whose works are the special study of the section this year.

WASHINGTON, D. C.—The public schools of Washington have announced that the week beginning on May 28 will be Music Week, under the organization of Robert Lawrence. Prominent artists

and organizations from other cities will appear here during the celebration. Edith B. Athey, civic organist, in a recital at the Central High School Auditorium, gave a program which included the works of Faulkes, Ward, MacDowell and Macfarlane. She was assisted by Sylvia Altman, child pianist; Helen Burkhart, song leader, and the Orpheus Quartet, of which Charles Wengard is director.

BRIDGEPORT, CONN.—Alice Smith Godillot of New York was the soloist at a meeting of the Mary Silliman Chapter, D. A. R., in this city, and had to give several encores. Ethel Pigg was at the organ and Mary Peck at the piano. Miss Peck, chairman of the music committee of the chapter, arranged the program. Madelyn Farley, Adele Cuneo, Loretta Lynch, Genevieve Scherndorf, Kay Morrissey, Julia Cook, Alena Owen, Theresa O'Brien, Arthur Withstanley, Joseph Moore, Joseph Buckley, Vincent Benham, Martin Rinck and Elmer Moore were the soloists at an entertainment given in Colonial Hall by the women of St. Patrick's Parish.

ALBANY, N. Y.—The music of Schumann was the subject reviewed at a meeting of the Monday Musical Club at the Historical Society Building. Augusta Green read a paper on "Schumann as the Great Representative of the Dramatic School," and numbers by the composer were given by Mrs. Walter L. Hutchins, Mrs. Christian T. Martin, Mrs. Wendell M. Milks and Mrs. G. E. Fisher, sopranos; Mrs. William B. Smith, Mrs. J. N. Barrett and Mrs. Winfield H. Snyder, contraltos; Lillian M. Jones, violinist; Mrs. Theodore Uhl, pianist. The accompanists were: Mrs. Harriet Gainsley Cross, Esther D. Keneston, Mrs. Lowell D. Kenny and Mrs. George D. Elwell.

MANCHESTER, N. H.—An interesting concert at Sweeney Post Hall was given by Claramonde Thompson, contralto of the West Newton, Mass., Congregational Church, who sang folk-songs in costume and other music; Elinor Eastman Stearns, dramatic reader; J. Albert Baumgartner of Boston, pianist, and Louise Melvin, harpist. Miss Melvin is only sixteen years of age and has the poise and assurance of an older artist. Mr. Baumgartner played Moskowski's "Caprice Espagnol" and for an encore Liszt's "Liebestraume." Repeated encore numbers were given by the artists. The managers of the concert were Mrs. Carrie Corliss Frisselle, Mrs. Zetta Learmonth, Mrs. Mary A. Snow, Mrs. Flora S. Noyes and Mrs. Jessie E. Donahue.

PORTLAND, ORE.—The Portland Flute Club gave its monthly recital at the Y. M. C. A. Auditorium, assisted by Charles Walrath, French horn; B. H. Diehl, clarinet, and Harker S. Perkins, accompanist. Chamber music for various brass and woodwinds was played by H. G. Knight, B. H. Diehl, Iclio Niccoli, R. E. Millard, F. V. Badollet, Charles Walrath, Margaret Laughten, F. V. Wing and J. C. Abbott. Mr. and Mrs. Charles Swensen presented the following students in recital recently: Larue Manchester, Eugene Nelson, Sadie Weisblatt, Virginia Russell, Agda Peterson, Mildred Williams, Bert Pippy, Mary Kanakaris, Ingeborg Dudie, Premo Canuci, Eugene Holderman, Florence Rydman, Eunice Rydman, Esther Weisblatt, Ventzel Rydman, Margaret Luin, Mildred Lorati, Bernice Dixon and Ruth Hagelund.

TROY, N. Y.—St. Paul's Episcopal Church has added Clarence T. Weaver, tenor, and Herbert W. Small, baritone, to its vested choir. Joseph Calhoun has been tenor soloist in the choir for a number of years, and Clarence W. Stewart, bass soloist, so with the addition of the two just appointed a complete male quartet will be organized. The choir is conducted by William L. Glover. The Troy Music Study Club has elected the following new members: Mrs. Paul D. Gillespie, De Etta Ostrander, Mrs. F. J. Curtis, Mrs. Ada Fancher Allen, Mrs. Harmon J. Patrick and Lillian Dehler. The program of study at a recent evening was "American Composers." Those who participated were: Eleanor G. Smart, Edith Barrington, Edna Bedermeister, Georgine T. Avery, Florence Manus, Mrs. Norma Vannier Catricala, Mrs. Albert Steinhilber, Edna Yoemans, Edna Smalley, Mrs. Chester H. Stillman and Teresa Maier. Plans were made for the annual meeting, and the following nominating committee was appointed: Miss Maier, Mrs. J. Don Welch, Mildred Schilling and Miss Smart.

In Music Schools and Studios of New York

CAIRO HEARS NIESSEN-STONE ARTIST

A pupil of Matja Niessen-Stone, Marthe Vennat, soprano, made her debut recently as *Gilda* in "Rigoletto" at the Opera of the Khedive in Cairo, Egypt. She is booked to appear also in "Lucia," "Traviata," "Barber of Seville" and "Butterfly," as well as other operas. Engagements have been filled nearer at home by other Niessen-Stone pupils lately. Zilla Simpson, dramatic soprano, has been singing for six weeks at the Imperial Theater in Montreal. Grace Foster, coloratura soprano, recently appeared at a private musicale at the home of Mrs. Finley J. Shepard and will be heard in London in the spring.

Lillian Cutler, contralto, was successful in her appearance at a concert for the Gothic Lodge of New York and has been engaged for an operatic program at the Century Club on Jan. 28. The Laurier Musical Club of Brooklyn heard Ruth McIntosh, lyric soprano, in songs and arias. Ethel Gordon, lyric soprano, appeared in concert recently at the Abraham Lincoln High School in Elizabeth, N. J. The position of contralto soloist at the Bergen Reformed Church of Jersey City, N. J., has been awarded to Evelyn Siedle, and that of tenor soloist at the First Unitarian Church of San Francisco to W. F. Setzer. Doris Freemorgan, soprano, is to give a New York recital at the Princess Theater on March 26. Mme. Niessen-Stone has been invited to arrange an evening of music for the ex-service men at the East Side Y. M. C. A.

VARIED ENGAGEMENTS FOR ZAY PUPILS

Among pupils of W. Henri Zay who are appearing with success is William Clegg Monroe, baritone, who gave a recital at Greensboro College, Greensboro, N. C., on Dec. 5; at High Point in the same State on Dec. 8, and at Winston-Salem on Dec. 10. Mr. Monroe was soloist at the New Theater of Greensboro during its opening week and was re-engaged for the week of Jan. 16. Greensboro is the home town of the singer.

Henry Antrim, tenor, is appearing as juvenile lead in Kitty Gordon's musical comedy company on tour and will soon be in New York. Mary Clute, soprano, was engaged by the Washington Avenue Baptist Church of Brooklyn as soloist for the Christmas services and by the Broadway Episcopal Church on Jan. 1. Alice Gates, soprano, has been successful in concerts in Montclair, N. J., where she sang for the Music Club on Dec. 20 and at the Congregational Church on Jan. 8. Evelyn Chellborg, soprano, is to sing at the Methodist Church of New Rochelle, N. Y., on Jan. 29.

ENGAGE SINGERS FROM WARFORD STUDIO

Ralph Thomlinson, baritone and pupil of Claude Warford, has filled engagements this season which have included three appearances in Brooklyn, two in Newark, N. J., and one each in Yonkers and Goshen, N. Y.; Haworth and Pateron, N. J.; Frederick, Md., and Astoria, L. I. On Feb. 1 he is to sing in New York; on Feb. 5 in Mamaroneck, N. Y., and on Feb. 20 at the Academy of Music in Philadelphia.

Others of Mr. Warford's pupils who have recently been engaged are Elizabeth Eckel, who becomes soprano soloist at the First Baptist Church of Passaic, N. J.; May Conway, contralto, soloist at Grace Church in Orange, N. J., and Harry Puder, baritone, at the Calvary Presbyterian Church of Newark, N. J. Bert Gardner, baritone, is singing the leading juvenile rôle in McIntyre and Heath's production of "Red Pepper."

KLIBANSKY STUDENTS APPEAR

The following pupils of Sergei Klibansky recently appeared in recitals in New York, at the American Institute of Applied Music, Wanamaker's Auditorium, and the Educational Alliance; Alveda Lofgren, Sara Lee, Elsie Duffield, Grace Marcella Liddane, Katherine Mortimer Smith, Stephanie Koeppen, Miriam Steelman, Amelia Miller, Salvatore Feldi, Dorothy Claassen and Grace Hardy. Miss Duffield has been engaged as soloist at the Lutheran Church, Central Park

West, New York, and at the Synagogue at Asbury Park, N. J. Hattie Arnold is to be soloist at St. Joseph's Church, Queens, L. I. Lottice Howell has been re-engaged to sing at the Albany Theater in Schenectady.

Hope Loder recently sang at a special service at the Lutheran Church, Lexington Avenue, New York.

SECOND DISCUSSION HOUR AND RECITAL AT GESCHEIDT STUDIO

The second regular voice analysis class and hour of song was held recently in the studios of Adelaide Gescheidt. At these sessions voice is discussed from many angles, and the principles of Miss Gescheidt's pedagogy are demonstrated, with the object of inculcating the same vocal principles and habits in all her pupils. Another feature of each of these meetings is the presentation of a program by several pupils.

New singers who are working with Miss Gescheidt and starting their careers include Frederic Baer, Hazel Drury, William McAdam, Lucille Banner, Ruth Lloyd-Kinney, Forrest Rundell, Nelle Wing, Foster House, Albert Erler and Inez Harrison.

PIANO AND VOICE PROGRAM AT INSTITUTE

Piano pupils of Kate Chittenden and voice pupils of Sergei Klibansky presented a program of ambitious dimensions and range at the ninety-first sonata recital at the American Institute of Applied Music on Jan. 13. The pianists were Nancy Hankins, Grace Cottrell, Jean Burns, Edna Oster and Irene Miller. Other instrumentalists who contributed to the program were Em Smith, violinist; C'Zelma Crosby, cellist, and Alice Nichols, pianist, who played the Bargiel Trio, Op. 6. The singers were Katherine Mortimer Smith, Amelia Miller, Elsie Duffield, Salvatore Feldi, Grace Marcella Liddane and Stephanie Koeppen.

EDWARD LEBEGOTT PRESENTS PUPILS

At the Manhattan Square Hotel on Saturday evening, Jan. 21, a concert was given by pupils of Edward Lebegott and Pauline Winslow before an invited audience. Those heard were Zella Taylor, Carlos Villarias, Henry Cottave, Renatus Caldora, Helen Moscovitz, R. Emerson Ruger, Alice Ryder, Harry E. Clark, Mrs. Charles Oppenheimer and William Taylor. The program included arias from "Faust," "Ernani," "L'Africaine," "Il Barbiere di Siviglia," "Samson and Delilah," "Aida," "The Persian Garden" of Liza Lehmann and songs by Chaminate, Willeby and Kramer.

RECITAL AT ZIEGLER INSTITUTE

In the eighth of a series of musicales given this season at the Ziegler Institute of Normal Singing, Anna E. Ziegler, director, presented Hedy Spielter, pianist, and Arthur Herschmann, baritone, on Jan. 17. The pianist played Liszt's Twelfth Rhapsody, Chopin's Ballade in G Minor, and a Variations on an Original Theme by Herman Spielter. The baritone appeared in arias by Handel, Verdi and Thomas, and a group of songs by Wolf, Dvorak and Schumann. Julia Fox was the accompanist. A number of extras were added by both artists at the insistence of a large group of auditors.

HURLBUT SINGER HEARD IN NICE

Harold Hurlbut, tenor and voice teacher, has received word that the Marquis d'Abizzi, who studied with him while he was in France last year, sang at a recent concert at the Casino Municipal at Nice. The Marquis d'Abizzi is a tenor.

RECEPTION AT MINNA KAUFMANN STUDIO

Mme. Minna Kaufmann, New York vocal teacher, entertained in honor of her former Pittsburgh teacher, Mrs. Adah Sampson Thomas, at her Carnegie Hall studio on Jan. 15. A number of her pupils including Maude Young, Mildred Leetreeker, Mrs. C. E. Le Massena and Marguerite MacDonald, accompanied by Ruth Emerson, sang. Mrs. Roberson was heard in several songs by E. L.

Walker, with the composer at the piano, and Florence Otis sang a group of songs by Claude Warford, Mr. Warford accompanying.

ROGERS PUPILS SING FOR Y. M. C. A.

Pupils of Francis Rogers, voice teacher, were heard in concert at the East Side Y. M. C. A. on the evening of Jan. 21. Among the singers who were heard were Marjorie Greiner, soprano; Floyd Daggett, tenor, and Raymond Freemantle, baritone. Dr. E. F. Bishop, bass, of Savannah, Ga., who has been studying with Mr. Rogers since October, has been engaged by W. R. Chapman to make a three weeks' tour of Maine in March.

STILLMAN ARTIST GIVES RECITAL

An artist from the studio of Louis Stillman, piano teacher, was heard in recital at the First Presbyterian Church of Mount Vernon, N. Y., on Jan. 17. This was Frank Sheridan, who shared the program with his wife, Elizabeth Sheridan, soprano. Mr. Sheridan's solo numbers included works of Chopin, Debussy, Palmgren, Griffes, Moszkowski and Liszt.

THREE WITHERSPOON ARTISTS IN REQUIEM

At a recent performance of the Verdi Requiem with the Detroit Orchestra, Ossip Gabrilowitsch, conductor, three of the soloists were artists from the Herbert Witherspoon studios. They were Florence Hinkle, soprano; Merle Alcock, contralto, and Lambert Murphy, tenor.

PATTERSON PUPIL RE-ENGAGED

Gwyneth Hughes, contralto, a pupil of Elizabeth Kelso Patterson, recently gave a recital in the auditorium of Charles H. Ditson and Company. She has been asked to repeat her program in February and to introduce some new songs published by this firm.

Irene Pavloska, mezzo-soprano of the Chicago Opera Association, will give a recital in Tacoma, Wash., on May 2.

PASSED AWAY

John Towers

PHILADELPHIA, Jan. 20.—John Towers, a resident since 1916 of the Presser Home for Retired Music Teachers, died there on Jan. 18. Mr. Towers was born at Salford, England, Feb. 18, 1836. He was for six years a choir boy in Manchester Cathedral and in 1856 entered the Royal Academy of Music, studying singing under Ciro Pinsuti and H. Regaldi, piano with F. B. Jewson and harmony with C. Lucas. He then went to Berlin, where for two years he was a pupil in harmony of J. K. Paine, A. B. Marx and A. W. Thayer, and of Theodore Kullack in piano. Returning to England he became organist and choirmaster of important churches in Brighton and Manchester and also conducted various choruses with great success. In 1890 he came to America as organist of the Plymouth Church of Indianapolis and director of the vocal department of the School of Music in that city. In 1892 he was teacher of singing at the Utica Conservatory and later moved to New York where he held the position of organist in several churches and conducted his own school of singing. From 1904 to 1911 he was organist at St. Stephen's Church, St. Louis, and director of the vocal department of Forest Park University, and from 1911 to 1915 director of the vocal department of the Kroeger School of Music in the same city. He published numerous works on singing and two voluminous reference books on opera and the birthdays of living and dead musicians.

Fred A. Bacon

LOS ANGELES, CAL., Jan. 21.—Fred A. Bacon, one of the pioneer musicians of Los Angeles, died at his home in South Pasadena on Jan. 13. He had been in ill health for several years. Mr. Bacon studied music at Oberlin College and in Delaware, Ohio, with H. B. Pasmore of San Francisco and William Shakespeare in London. He came to Los Angeles in 1890 to take charge of the music department of the University of Southern California and the choir of the First Congregational Church. He attained wide popularity as tenor soloist and conductor. For the past fifteen years he had charge of the music at Pomona Col-

In Boston Studios

Boston, Jan. 23.

A concert by advanced students of the New England Conservatory of Music in Jordan Hall on Jan. 20 gave opportunity for the appearance of several post graduate students and seniors. Two members of the class of 1920 on the program, both of Greater Boston, were Alice Hamlet, in pianoforte pieces by Palmgren and Debussy, and Rosa Frutman in the Schumann Fantasia in C. The other performers were Marjorie McClure, Litchfield, Minn.; Hildred Polley, Somerville; Agnes Bevington, Nashville, Tenn.; Alice Rathburn, Mansfield; Cecile Sherman, Mobile, Ala.

Among pupils of the Arthur J. Hubbard studios who are appearing in public is Edith Bullard, soprano. She has to date filled prominent engagements in Cambridge, Boston, Fall River, Mass.; Foxboro, Mass.; Dover, N. H.; Lynn, Mass.; Lewiston, Me.; Malden, Mass.; Milford, Mass.; Boston City Club, Berwick, Me.; Walpole, Mass., and Manchester, N. H.

Theodore Schroeder presented a number of his voice pupils in a recital at the Copley-Plaza on Monday evening, Jan. 16. A program of interesting solos revealed sound musicianship and splendid artistry. The following singers participated: Phyllis Cleveland, Louise Grover, Harriet Summerfield, Edna Kimball, Letty Russell, Alice Coburn, Marion Braly, Mary Gump, Anne Copeland, Ethel Dugmore, Americo Sardella, Marguerita Foley, Wilda Faye Gunnoe, Flora Phinney, Marjorie Luce, Frances Waterman, Edward J. Downey, Etta Bradley, Charlotte Hodson, Roland L. Shafer, Gertrude Brenne-Thomas, Anita Sanford and Ralph Rice.

W. J. P.

leg at Claremont, Cal. He is survived by his wife and two daughters. Burial was in Forest Lawn Cemetery.

W. F. G.

John Kendrick Bangs

ATLANTIC CITY, Jan. 22.—John Kendrick Bangs, one of the most prominent American humorists, died here yesterday in the City Hospital. In addition to writing many books, Mr. Bangs was the librettist of three light operas, "The Worst Man," "Tomorrowland" and a version of "The School for Scandal" called "Lady Teazle," in which Lillian Russell starred. He was born in Yonkers, N. Y., May 27, 1862, and graduated from Columbia University in 1883.

Mrs. William Schupp

Word was received in New York on Jan. 21 of the death of Mrs. William Schupp, mother of the dancer Lada, in Rochester, Minn., of pneumonia on the previous day. She had gone to Rochester for an operation at the Mayo Brothers' Sanitarium, but was taken ill before the operation could be performed. Mrs. Schupp lived for many years in Russia while her daughter was studying dancing there, but had made her home for some time in New York.

Mrs. Samuel Dunn

MONTREAL, Jan. 18.—Mrs. Samuel Dunn, active in musical circles for thirty years, died in the Royal Victoria Hospital on Jan. 14, after a brief illness. Mrs. Dunn was well-known as a teacher of piano and singing and had been soloist in various church choirs, including the Douglas Methodist, Dominion Square Methodist and St. Giles' Presbyterian Churches. Several of her pupils are prominent in the city's musical activities.

N. Eugene Jones

NASHUA, N. H., Jan. 22.—N. Eugene Jones, a veteran musician of this city, died suddenly at his home on Jan. 20, as the result of a shock. Born in Hudson, Nov. 5, 1845, he was a Civil War veteran, and on leaving the Federal army played in various bands in this vicinity. He is survived by his wife, two sons and a brother.

F. M. F.

Symposium of Composers to Open People's Music League Season



Top row, left to right, No. 2 by Marcia Stein; No. 5 by Genthe; bottom row, No. 1 by Mishkin; No. 2 by Illustrated News; No. 5 by Underwood; No. 6 by Victor G. Frothingham, President of the League; Elbridge L. Adams, Vice-President of the League; Mrs. Frederick Jacobi and Greta Torpadie; Bottom Row, Left to Right, Lazare Saminsky, Deems Taylor, Frederick Jacobi, Rebecca Clarke, A. Walter Kramer and Louis Gruenberg

ONE of the first actions of the People's Music League as an independent body has been to turn its attention to the young composer. It is something of an anomaly in the musical world that much music may be presented while the composer of it is neglected. More often than not it is the interpreter and his particular interpretations which concern the auditors, rather than the works themselves.

Hence the League has had the inspiration of presenting in concert a most unusual symposium of writers, who are to interpret their own compositions, assisted by equally sympathetic artists. It is doubtful whether so promising an array of our present composers has ever appeared together, for the program is to include the names of Rebecca Clarke, Louis Gruenberg, Frederick Jacobi, A. Walter Kramer, Lazare Saminsky and Deems Taylor. Following its policy of bringing the best music to the people, the League is to present the concert at Cooper Union, Feb. 12.

Of the works of these composers, all of whom are already recognized, some of the best examples are to be presented. Miss Clarke assisted by Mrs. Frederick Jacobi, is to present two movements of her viola sonata, which two seasons ago won her honorable mention in the Pittsfield Chamber Music awards. This is to be followed by a group of songs by A. Walter Kramer, which will be sung by Greta Torpadie, soprano, accompanied by the composer. Louis Gruenberg will then play the second part of a suite for piano "Polychromes," which has never yet been presented in public. Four Sacred Songs by Lazare Saminsky, of which three are based on Hebrew themes, are to be sung by the Friends of Music chorus, conducted by the composer. Mme. Helen Teschner-Tas is to give three Violin Preludes accompanied by Frederick Jacobi, their composer, and the final group is to be a number of Medieval Songs of Deems Taylor, sung by Mme. Nina Tarasova, with Mr. Taylor accompanying. All the artists are volunteering their services, signifying their sympathetic interest in the movement.

Besides this very promising departure

in its work, the League is continuing its broad activities of former years. Its recent incorporation has brought to its leadership as trustees, John W. Frothingham, president; Elbridge L. Adams, vice-president; Mrs. Arthur M. Reis, chairman; Mrs. J. F. D. Lanier, Irene Lewisohn, Lawrence Rossbach, Helen Love, secretary, and Charles Bushnell, treasurer. The Music Committee includes Mrs. Emil L. Boas, Gertrude Borchard, Charles E. Bushnell, Mrs. Frederick Crofts, Marion Gans, Mrs. Frederick Jacobi, Frederick Jacobi, Florence McMillan Kendall Mussey, Mrs. Harry Plotz, Lester F. Scott and Mrs. George C. Trask. The League headquarters have been changed to 1 West Thirty-fourth Street.

In speaking of the work and future of the League, Mr. Adams, its vice-president, and one of the city's prominent attorneys, said: "I am a firm believer in the principle of music for the masses, and would even go so far as to say that the municipality ought to assume the duty of providing ways and means by which the citizen may hear music in the various communities, just as it now provides parks.

"If one realizes that in this city of six millions only some 40,000 persons attend the opera and concerts where admission fees are charged, one can appreciate how few of those who need it are getting the actual benefits which music brings into the lives of the people. These 40,000 music patrons are mostly the well-to-do class and the poorer classes have to get along with the hurdy-gurdy and an occasional brass band. It is necessary, therefore, to bring the best sort of music to the great majority. Something is being done by the Music School Settlements, but their work for the most part is to teach music, not to give performances. The task before the People's Music League is great, but the fact that all of our associates in the League are disinterestedly working for the one aim, insures our eventual success."

According to another of its leaders, it is the especial aim of the association to co-operate with all other existing institutions devoted to similar activities,

so that in this way there shall be as much economy as possible. In line with this purpose, the League is continuing its district work, including concerts by young artists in the schools and other public buildings throughout Greater New York. The work conducted by Harriet S. Rosenthal for the League in the various settlement houses of the city, and which includes music classes and the organization of various types of musical ensembles for the children of the neighborhood, has gradually widened its scope, and is now attracting young musicians in all the districts. This season the League also instituted a circulating music library in the Seward Park Branch of the Public Library. Having made an

appeal to all the friends of the League to send down any music they could spare thousands of works of every description were secured. These have been catalogued and filed, and now form a circulating library at that branch. The League hopes later to introduce a similar department in other library branches.

An especially interesting field of the League's activities is the Children's Chorus of 1000 voices, conducted by T. Esen Morgan. The chorus is to have prominent place in the Civic Pageant Peace, to be presented next spring at Central Park by the children of the schools under the auspices of the Neighborhood Association and the People's Music League. F. R. G.

SYRACUSE SYMPHONY EMBARKS ON CAREER

New Orchestra Conducted by
Dr. Berwald in First
Program

SYRACUSE, N. Y., Jan. 23.—More than 3000 persons gathered in the Keith Theater on Jan. 21 to hear the first concert of the new Syracuse Symphony under the conductorship of Dr. William Berwald of Syracuse University. The organization numbers sixty players and is a complete symphonic unit in every detail. George Smith, pianist, was the soloist. The program included Bizet's Suite from his music to "L'Arlésienne," the Largo from Dvorak's "New World" Symphony, and Tchaikovsky's "Marche Slav."

The work of the orchestra throughout was of a high order. There was a certain roughness, especially in fortissimo

passages, but in general the shading was excellent and the entire body responded instantaneously to Dr. Berwald's baton. The tone of the string choir and the wood-wind was particularly good, but the brass will bear a little improvement and a trifle more volume from the first violins would also give a balance, but in view of this being the first concert of the organization it must be said that the results were extraordinarily good. Dr. Smith was much applauded in a grand finale by Grainger, Chopin and by himself. An encore he offered an additional Chopin number. Congratulatory telegrams were received from Walter Damrosch, conductor of the New York Symphony, Josef Stransky, conductor of the New York Philharmonic; William H. Brenner, manager of the Boston Symphony, and W. Dayton Wegefarth of the Keith Theater, all of whom donated the theater and addition will furnish tickets and programs for a year.

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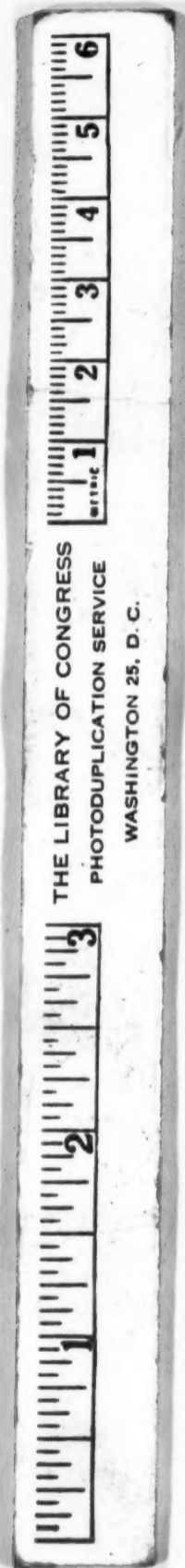
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